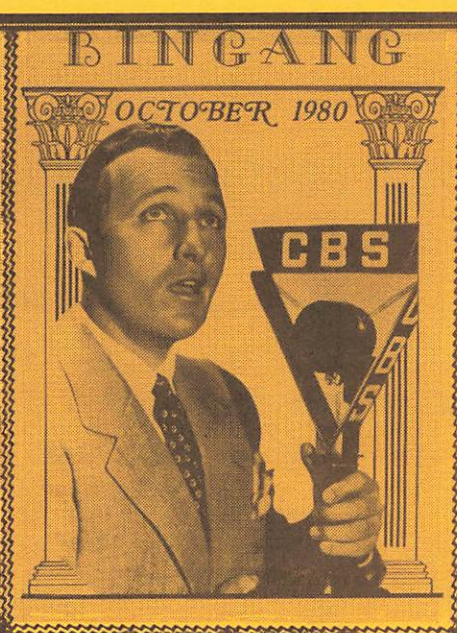
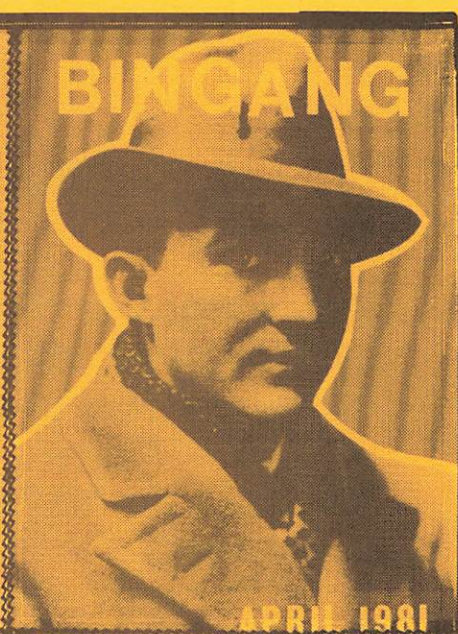
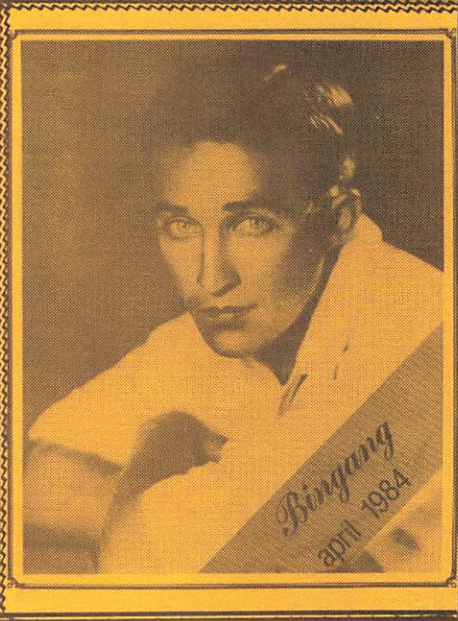






Completing our 49th BINGANG year! **October 1984**

SUBSCRIPTION INFORMATION FOR 1985

MEMBERSHIP-SUBSCRIPTION RATES REMAIN UNCHANGED - $10 PER YEAR IN THE UNITED STATES AND CANADA, $15 PER YEAR ELSEWHERE, PAYABLE IN US DOLLARS. WE CANNOT AND WILL NOT ACCEPT FOREIGN CURRENCY - PLEASE NOTE AND HONOR THE REQUEST FOR PAYMENT IN US DOLLARS. OTHER FUNDING WILL BE RETURNED.

PERSONAL CHECKS: PERSONAL CHECKS DRAWN ON BANKS IN THE UNITED STATES AND IN CANADA WILL BE ACCEPTED, ALL OTHERS WILL BE RETURNED. SERVICING FEES ON FOREIGN CHECKS PRESENT A LOSS TO BINGANG ON EVERY TRANSACTION.

MONEY ORDERS: ALL MONEY ORDERS MUST SPECIFY PAYMENT IN US DOLLARS, OTHERWISE THEY WILL BE RETURNED, UNHONORED. HERE ALSO THE BROKERAGE FEES RESULT IN A LOSS TO BINGANG ON EVERY TRANSACTION.

US CURRENCY: MANY FOREIGN, AS WELL AS DOMESTIC MEMBERS ENCLOSE US CURRENCY IN THEIR LETTERS TO PAY FOR MEMBERSHIP. MAY WE PERSUADE YOU TO NOT DO SO IN THE FUTURE. THERE ARE TOO MANY OPPORTUNITIES FOR THEFT BETWEEN YOUR HOME AND THE BINGANG DESK. WHILE WE WILL NOT RETURN SUCH REMITTANCES, WE ENCOURAGE YOU TO STOP THIS PRACTICE; LETTERS ARRIVING WITH THE CURRENCY REMOVED WILL NOT PAY FOR YOUR MEMBERSHIP.

PERIOD OF MEMBERSHIP: MEMBERSHIP PAYMENT SHOULD BE MADE ONLY FOR THE YEAR 1985; IT MAKES PROBLEMS FOR US IN BOOKKEEPING WHEN YOU PAY IN ADVANCE, AND WE WOULD PREFER TO OPERATE WITH ALL MEMBERS HAVING THE SAME MEMBERSHIP PERIOD.

YOUR PRESENT MEMBERSHIP STATUS: YOU NOW OWE FOR THE YEAR 1985, UNLESS THE ADDRESS LABEL ON THIS COPY BEARS THE NOTATION "PD. 1985". YOUR PROMPT PAYMENT HELPS ASSURE THE NEXT ISSUE OF BINGANG, SINCE WE OPERATE WITH NO RESERVE, AND "PAY-AS-WE-GO" ON OUR EXPENSES. WHAN YOU DELAY YOUR PAYMENT YOUR OFFICERS MUST ASSUME THE FULL EXPENSE OF OPERATIONS.

THANK YOU!

Merril Willsohn

MERRIL WILLSOHN, SECTY-TREASURER

BINGANG

THE OFFICIAL MAGAZINE OF CLUB CROSBY FOUNDED IN 1936
Post Office Box 8283 • Sacramento, California 95818

ALSTON W. SUTTON *President-Editor*
MORTON B. MILLER *Vice President*
MERRIL WILLSOHN *Secretary-Treasurer*

TABLE OF CONTENTS

VOLUME XLIX NO. 2 November 1984

Editor's Pages..... - 7

More Editorializing - Now Is The Time!..... 8 - 9

Bing Crosby - The Decca Era - Wayne L. Martin..... 10 - 24

The Story Board..... 25

Christmas Memories -A Look Back - DonMahoney..... 26 - 27

Where Was Bing When The Music Started To Play? -Ken W. Crossland..... 28 - 37

Two Letters Of Interest - Gordon Vogt and Malcolm Holt..... 38 - 39

Advertisements..... 40 - 41

What's New To Review? - James Raymond ("Stringbean") Crenshaw..... 42 - 49

Jack Ash Finds A Gem - Jack Ash..... 49 - 50

Your Aunt Enna Talks About Bing And TV, and Musicals..... 51 - 52

THE MOVING FINGER WRITES—

It appears that it is again the time for our semi-annual apology for the lateness of BINGANG. Of course, this could all be avoided, would we but change the date on the banner-head - that is, tell you this is the December issue rather than the one that should have arrived in October. But we would lose sight of a veritable fact - your editor is getting too old for the job, and he can't keep up with the demands of organization and systemization that is necessary if one is to serve his fellow-members effectively.

No, this doesn't mean that I am quitting, but it is time to set into motion the orderly processes that will assure that the club is never without a healthy and on-going magazine; BINGANG's future must be assured before there is any changing of the guard. And that means finding some hard-working soul who is willing to take on a job that interferes with his (or her) private life, that makes ever-increasing demands on all available time, and that is rewarded only by the few thoughtful members who take the time to say "Thanks" in their own ways. For these latter-mentioned good souls, I can never properly express my appreciation for their kindnesses. It has made all the difference between this assignment being drudgery and actually being the pleasure it has been.

Anyway - no changes for this issue, at least! so let's get on with the many things that are on your editor's chest.----------

Foremost is the fact that with the issuance of the next issue, the April 1985 issue, BINGANG will have reached its 50th year - and, in looking back, there have been changes in the magazine, and in the club which the magazine represents. Club Crosby was established in 1936, and the first issues were small in size, and a little undetermined as to its objectives and scope. Nonetheless, it represented the club and have its members a sense of belonging; this still is the main objective, but it has gathered a group of many other important goals along the way; researched articles have come into their own, and instead of gossip about Bing, the magazine now brings you meaningful, factual data against which to evaluate your own appreciation of Bing, and to help you in putting together a better and more representative collection of Crosbyana. And make no mistake about our being collectors first and foremost - just think of the number of your friends in Crosby who introduce you proudly to their "Crosby Room"! But one cannot collect madly in all directions - a collection must have some goal, some purpose. It is our constant hope that the last 5 years of BINGANG have been of some assistance in this regard.

Now, a word about collectibles - there are as many different sorts of these arcane objects as there are those who impose on the collecting world. And these "merchants" - for lack of a better designation - have no understanding of anything but how to add up their bank balance at the end of the month! Your editor was contacted by a local book store two months ago, and asked if I would be interested in an object closely associated with Bing. Of course I said yes, and asked for some description of the object. I was told that it would be better if I were to visit the store. When I got there, I was told about Bing's travels in Europe during the late war, and reminded that he was closely admired by the then-General, Dwight D. Eisenhower. Then I was shown the collectible - a beautifully framed photo of Ike in uniform, autographed "to my very dear friend, Bing Crosby", with Ike's signature in full. And "Mr. Sutton, you can have this priceless memento for only three thousand five hundred dollars"! After thanking the "merchant" for the implied flattery that I might have that kind of money to spend on my collection, I beat a hasty retreat, and crossed that book store off my list. Why did he think a Crosby collector would be stupid enough to pay that price for an admittedly desirable but nonetheless meaningless artifact? And how did the BGs miss it?

Close on the heels of this came a letter from a long-time collector-friend, who told of a film collector in the middle west who had found a rare War Bond film, on which Bing sang one song "You're a Grand Old Flag" in costume. The owner of the film wanted it preserved in a modern print - the one he had was the original 35 mm size, and he wanted it cleaned up and put onto 16 mm so he could show it on his projecter. And Aha! he had hold of a real Crosby appreciator, who wanted anything new with Bing in it! What a golden opportunity! So, this "merchant" allowed as how he would have the film cleaned up, the sound enhanced, and the whole thing transferred to a video Cassette master, from which he would make a copy for the collector for "only $400". This "merchant" is no more a friend of the collector than was the dealer with the photo. I can remember 'way back when our friend Gene G. Douglas told me that any true collector would do all he could to help out his fellow collector, and never gouge him in the process - that collecting meant sharing your good fortune, not profiting by it. Of course, someone could put up the $400, and then make and sell copies, and bring the cost down. But, more importantly, the owner of the 35 mm film still had his 35 mm film AND, in addition, he had a processed, enhanced video master and a 16 mm print, which he wanted for his own collection, all paid for by someone who doesn't even share his own hobby - which is collecting old, rare films. Not a bad hobby, if you can find people who will finance it for you!

Anyway, I lost interest in this "discovery" almost immediately.

Elsewhere in this issue, we run as an advertisement a letter received from a record producer in England, who has launched a tremendous project - a series of LP records, which at the time of writing, at least, contemplates the inclusion of every commercial issue, every identifiable alternate take, as well as well-known non-released items - a tremendous project. The records will come from the collections of our old friend, Ralph G. Harding and Brian Rust, and the liner notes will be from the pen of Colin Pugh, who is eminently qualified for the task. An off-hand mathematical computation using a guesstimate of the total of issued, unissued and alternate masters, and projecting an LP -a-month release schedule, this project will still be churning away for the next 20-plus years. Anyway, read the review of the first two records, and get on board for what promises to be an exciting and rewarding ride into record history.

There are many fine records covered in Stringbean's pages this issue - and it has been some time since we have had such a desirable group of records for review. (Also a couple of dogs, of low pedigree).

We have resisted, in the past, getting into any general discussion of video cassettes, but there is so much available now of interest to the collector, and it is important that those who will be interested in setting aside a representative set of Bing's movies for later-year enjoyment do so now, while the sources still exist, and the material is not too many generations away from the original. We have been fortunate to have a member who has adopted the nom-de-graph of "Aunt Enna" who has quite a large collection of her own, and who is in touch with dealers all over the land; please don't write to Auntie asking her to find something for you - when she has occasion to mention any item regarding Bing-on-video, she will include mention of where and for how much it can be obtained - if available from commercial sources. She will not serve as intermediary in any trades between members - that must be a one-on-one deal. However, if you are a member, and have Crosby duplicates which you would like to trade to another member for his duplicate material, she will publish the names and addresses of such members. From then on, it is up to the individual members to make their wants and their duplicates known to the other. "Auntie" will also bring word of available musicals from commercial sources, and may throw in, from time to time, helpful hints about your own home-recording of television performances. Many of the fine shows are filled with songs that Bing sang, on record, film, or on television, but which were never made available to the Crosby collector. You might be interested in the song's original presentation in the show which gave it birth, before Bing embellished it with his own style.

There is mention in the record review about the possibility of there being a booklet-publication of Mort Miller's fine "The Whiteman Years". A special notice will be sent to all members when it is ready. It will make a splendid companion piece while listening to the new records, "The Chronological Crosby", at least during the time you are playing the first couple of records. Is there anyone out there that has the desire and the spunk to try the same for the "Brunswick Years" and the "Early Decca Years" (Blue label)? Let us hear from you so that plans can be laid, and the publishing date established. Such a series of books could supply a made-to-order set of Liner notes for anyone releasing records in the future - providing, of course, that the record promoter agreed with the viewpoint of the revue writer!

In this issue, Ken Crossland again takes under consideration the "Bing 'N'Buddy" years, and he has enlisted some impressive assistance - Russ Rullman, who amongst other things is active with associations of early-day radio pioneers. Read their article, and as a special effort, please check your collection to see if you may not have some of the missing "Bing 'n' Buddy" data that they ask for. Since the Crosby-Cole library is being used so extensively in the formulating of new Crosby albums, it is an area of special interest to many early-day collectors, and Ken and Russ are performing a valuable service for all of us who recall the days of their association with fondness.

Over the years, many members have questioned the methods used in recording the Longines albums, and all of those other albums where Bing and the Orchestra occupied separate quarters, and in many cases, separate time periods. We all know of the early interest shown to the recording Bing made with Helen Crawford, when she was on the stage at the theater while Bing was in a studio several blocks away. Yet, we have taken for granted album after album on which Bing and an orchestra appear to be together, and yet they actually never met for the recording session. "Singing to tracks" had its effect on the quality and popularity of many of Bing's albums, and Ken gives you the why and wherefore, with promise of a more detailed effort in the near future. Here is a category that calls out for a separate discographical listing - those occasions upon which Bing went to a recording session, and no one else was there, except a reel of tape, and an operator. Ken's article will have you listening to some of your albums one more time with a more critical ear bent forward. And you'll probably also be more critical of even those records when the orchestra was there also, but too far forward on the stage!

Don Mahoney has been an active member for some little time, and at long last he gave ear to our repeated request for new never-before-published-writers to come forth with an offering on Crosby as he affected the listening life of the member. Don's tender"Christmas Memories" will take you a step or more back to those golden days when we had Bing for Christmas as an expected and regular thing; it also will make you stop and think, for a moment, of your own special Christmases, and assess the Christmases since 1977 - now you'll know what has been missing from them! Reading this article will put us all just a little bit in debt to Don.

Some time back, a piece of sheet music gave us a clue to another movie in which Bing made a short but significant appearance, and sang a song - "Early American" which has been a demand item in any form ever since. The movie itself was lost sight of, and until the sheet music gave the tip-off, no one knew of it, or gave it any mention in any of the listings of Bing's movies. Now, another has come to our attention through the alert reading glasses of our "down under" Sherlock Gordon A. Wall. Read about it on the "Story Board"page 25. Now, if some member can only spot it on television somewhere, somehow, and get in on cassette, we will have another addition to make to the directory of Bing's movies. The fact that picture stills were printed in the press doesn't mean that the movie was actually made, or that Bing really appeared, if it was. We must have some sort of evidence; maybe you'll be the alert member to make it so!

A word about the record reviews this issue. They were coming at us from all directions for a time, and the records reviewed will, if added to your collections, enrich your future listening. Now, our reviewer is a young man from the rock-and-roll age, and you should enjoy his youthful but carefully studied reactions to a singer who was legend before Stringbean was born. The last of the records reviewed by him took away time from his gargantuan preparations for a self-move clear across the United States - from Crosbyland on the Pacific, to South Carolina on the storm-ravaged Atlantic Coast. It is a measure of his devotion to duty that he came in under the wire with time to spare. California is the loser, and South Carolina the winner, in this exchange. We expect to hear of activity in the Crosby circles around Hodges, SC shortly.

I have a feeling that the members of Club Crosby should be taking up a collection to finance some suitable reward for Wayne Martin, for the splendid series of articles he has supplied us over the last 5 years. It was somewhat of a shock to realize that Wayne has had an article in every issue of BINGANG since the Big December of 1979, when your present crew came aboard. Any single one of these articles could have been the basis of some collector's achieving the goal of having a meaningful segment of his collection completed. One need only try his or her (how about using hir, as a non-sexist substitute?) hand at making out even a small segment of a discography to realize what a terrific and tedious job it is; also, usually unrewarding, for it is our wont to accept readily of another's labors, without even so much as a casual "Thank You". If you feel urged to let Wayne know how much you have been helped along by his articles, you can find his address within the current article' let him know he hasn't been working in a barren desert!

And now a special note about some special members, who, because of their feelings in the matter, will not be identified by name, but who will always be known to the writer by name and by the bigness of their hearts, and the broadness of their understanding. I refer to those members who, when renewing, send along a few extra dollars, "just to help out with expenses"; or "to help pay postage for letters to answer inquiries like this'; or "to let you know how much I appreciate all the time effort, and thought you put into each issue of BINGANG, and all the time and thought you and the staff take to get answers for our pesky questions". Also, a special thanks must go to those who take time to drop just a line, saying something like "Sure enjoyed the last issue of BINGANG, and am looking forward to the next issue. I never miss reading every word". These are like fresh, new greenbacks to a penniless artist, like plates of warm, rich food to a starving man. So long as such members exist, and let their existence be known, this can never be an unrewarding job.

It has been a pleasure working with you, and for you, over the last 5 years. I know I have profited personally with every contact with each of you; it is my hope that we may be banded together for many more years, to "promote the appreciation and preservation of the artistry of Bing Crosby; to encourage collectors of Crosbyana, be it records. sheet music. books and/or other artifacts; and to provide a forum to assist in disseminating these purposes to all members of the organization, and to the world about us".

Oh, yes, don't overlook the page with ads from some of our members having specific wants, or duplicate material for disposal; this is one of the more important parts of an effective organization like this - to help the members help each other in adding to their collections, and in exchanging surplus items of Crosbyana with other members, for their mutual benefit. The current listing presents one of our oldest members, in point of service, and one of our newest. Each may be in a position to help the other.

All special good wishes of the season to each of you, from your editor; from the Vice President, Mort Miller; from your secretary-treasurer, Merril Willsohn; from your discographer, James Ray Crenshaw ("Stringbean") hey, Jim, they do know about Christmas in South Carolina, don't they? - and from The Letter Shop, where this is printed.

NOW IS THE TIME!

Your editor believes that this subject is so important that it is placed in these early-on pages as the first order of business.

You are all familiar with the commemorative stamps issued by our postal service, honoring individuals, events, or places of historical interest. In the many categories which the postal service has chosen to honor in that of the Performing Arts. Already honored are W. C. Fields, Douglas Fairbanks, and John MacCormack, not to fail to mention Will Rogers. While each of these men excelled in their field, one way or another, not one of them had any comparable impact on their times or their publics as Bing had on his. In addition, Bing excelled in so many different fields, that he became well-known all over the world, while the others, to a greater or lesser degree, were more localized in their fame. Even during his prime, for instance, Will Rogers was referred to overseas as "a dialect comedian whose style is such as to have appeal only for listeners who spoke the same language".

As we know, Bing was the international symbol of Christmas, just to list one of his accomplishments. Even during the war years, the radios of our enemies were as apt to be playing records of Bing's as our own radio stations.

He excelled in music, as no one before ever did, and his music will last for so long as man appreciates the finer sounds and sentiments of life.

He excelled in presenting clean entertainment, through radio, television, movies. Of all entertainers, his on-stage-on-camera characters were always acceptable as role-models for the viewers.

As never before or since, the mere presence of the man seemed to entertain; everyone knew that there stood a decent man, who lived a decent public life, and who was entitled to his own private life. Just to hear the name "Bing" brought a smile to the face of the listener, and a feeling of pride that we shared him with so many others.

Not to denigrate any of the other honorees in the Performing Arts series, but Bing was admired by the great and famous, as well as the common man, and all of the millions in between. Yet he never seemed to lose the individuality that fame so often destroys, when it elevates a person to great reknown.

A grateful government can do no less than to honor this great artist - and a first step could be by placing his likeness on our postage stamps, so that he may again remind the writer, the recipient, and the postal employees who carry the letter, of those days "When the blue of the night, meets the gold of the day". He was part of America, and must not be forgotten.

But Government is sluggish, and has little or no initiative in such matters. We must participate, as individuals and as members of organized Crosby Clubs, to make our wishes known to Government - and repeatedly, so that time will not be allowed to dim our requests. Write to the address given on the following page; get organizations to write! Write to your Congressman and your Senators! Asking for this honor for Bing is a reasonable request, and our voice must be heard.

Let's not fail Bing's memory - write your first letter today!

UNITED STATES POSTAL SERVICE
475 L'Enfant Plaza, SW
Washington, DC 20260 -6352

Thank you for sending us your recent suggestion for the subject of a new United States postal issue.

You are one of several thousand persons who suggest stamp subjects each year, and we try to make sure that each understands how our subject selection process works. All suggestions are reviewed by the Citizen's Stamp Advisory Committee, whose members are selected by the Postmaster General according to their specialized knowledge.

The Committee is made up of non-postal personnel -- artists, historians, writers, educators, stamp collectors and a representative of the Treasury Department's BUreau of Engraving and Printing, where most U. S. issues are manufactured. The Committee selects, for an average year, 20 subjects to be developed fully and presented for consideration to the Postmaster General. Because of the time required to print and distribute new issues, the Committee makes its recommendations about two years in advance of the proposed date of issuance. The Committee has completed the 1984 program and is now working on 1985 and 1986.

Your proposal is being placed on the committee's agenda, and it will receive serious consideration at the forthcoming meeting. It is not unusual that stamps suggested for a specific year will be considered for programs the Committee is developing for later years. Because we have many thousands of active proposals on hand, we are unable to advise proponents of stamp subjects about changes in their status. We depend on the persons and the organizations who propose new issues to inquire periodically about them. WRITE! Please address written inquiries to the Citizen's STamp Advisory Committee, in care of the Stamps Division, U. S. Postal Service, Washington, D. C. 20260. If you wish to telephone us instead, you may direct such calls to Ann Mills, at 202/245-4951.

Our stamp and postal stationery program can be no better than the suggestions we receive for new issues. Please accept our thans for sharing your idea with us.

Sincerely,

Jack Williams

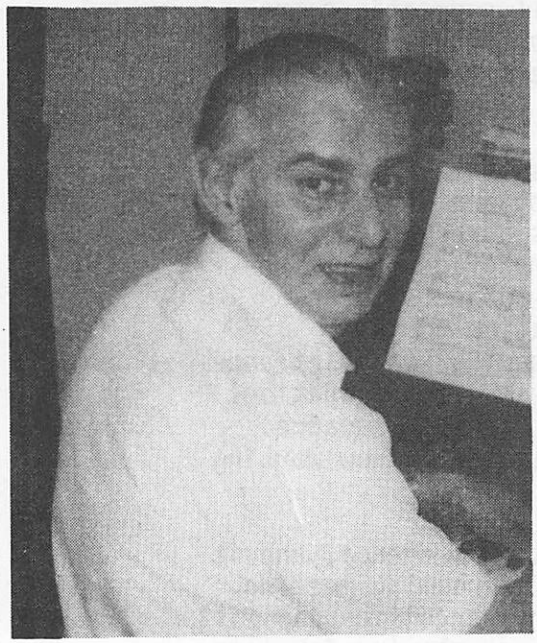
Jack Williams
Philatelic Program Specialist
Stamps Division

BING CROSBY - THE DECCA ERA
an Index and LP listing

by WAYNE L. MARTIN

This is Wayne's tenth consecutive article in BINGANG!!

oooooooooooooooooooooooooooooooooooooooooooooooooooooooo



Premier Discographer of Crosbydom

In the March 1980 issue of BINGANG we began a series of articles covering Bing Crosby's recordings in the various Decca series. We have covered all known 78's, EP's, and 45's issued by Decca in the United States.

What remains to be done is list the Decca LP's and the recordings made by Bing which were never released at all or were available only in other parts of the world. There are also a few masters which were cut for special purposes and were not sold to the general public. In addition, there is a need for an overall index to the discs covered in our seven Decca discographies. The present article will cover all these categories in one alphabetical sequence. A numerical list of LP's will follow.

American Decca issued about 150 LP's containing material by Bing. All that were traced are included in this survey. Also analyzed are nine important MCA reissues and two Vocalion LP's released by Decca/MCA. Included are fourteen 45's issued on the MCA label.

A few years ago the Reader's Digest Association made available two large sets of Bing's songs. Because they contain so much Decca material, they have also been analyzed for this study. A few other non-Decca LP's issued here have also been checked for rare material.

Not counting alternate takes and counting several-sided selections such as "Ballad for Americans" as single units, Bing made around a thousand recordings for Decca. About one-third of these masters have never appeared on LP (or at all) in this country. Collectors in other parts of the world, especially the United Kingdom and Australia, are more fortunate. Several labels in the U. K. offer LP's featuring Decca material unavailable to us on microgroove. Australia is known for a series of LP's containing rare alternate takes and other unissued masters. Unfortunately, some of the U. K. discs and most of the special Australian LP's were pressed in very small quantities and are quite scarce. Record companies in several other countries, including Japan, have released LP's containing desirable material.

Although the main purpose of this article is to list the recordings made and/or issued by American Decca, we have included available data on overseas LP's (and a few EP's) that contain rare material. It would be very difficult to compile a complete list of such releases, and no attempt has been made to do so. Whenever possible at least one non-Decca LP or EP has been listed for each title that Decca neglected to issue. It is hoped that collectors around the world will supply data on other issues so that updates can be printed in BINGANG.

As to unissued and special-purpose masters, the listing has been compiled from the standard reference books (Harding, Bishop and Bassett, Rust, etc.). Masters or takes issued only abroad are shown with their 78, EP, or LP catalog numbers, along with country of origin. Where overseas LP labels and catalog numbers are unknown or non-existent, album titles have been shown instead.

About alternate takes: In many cases we don't really know how many takes were made of a particular master. If Take B was the one issued, it is probably safe to assume that there was also a Take A. On the other hand, if only Take A was issued, did Bing really make a Take B or a Take C? Sometimes what is engraved into the wax as Take B or Take F turns out to be a dub of Take A. Decca had no systematic approach in assigning take letters. Throughout this series it has been the practice to report only takes known to be issued, and the present article continues this policy.

With regard to the indexing of discs covered in previous articles, these are shown by a code that is explained at the beginning of the alphabetical list. Each entry gives a short history of each recording. For example, if we check "Little Angel" we see that it was first issued on the blue label, then reissued in the 18/19000

series, was available in a boxed 45 rpm set, was on an extended-play 45, was reissued in a collector's or miscellaneous series, and was released on a Decca LP. For more specific information, refer to the original discographies.

Recordings previously listed are shown without composer, film, master number (in most cases), date of recording, and accompanying artists. Recordings that are new to our listings--those that appeared only on LP, are unissued, were issued only overseas, or were cut for special purposes--appear with all the information usually provided. Takes used on Decca 78's, EP's, and 45's have been shown in previous articles. Take notations after microgroove numbers in the current listing refer only to those issues, unless otherwise indicated. If no take is shown, the LP take is the one used on all other issues.

When there is more than one Decca recording of a song, master numbers are shown after the titles. When there are two different songs with the same title, composers are shown.

Had it not been for the help and encouragement of several Crosby collectors, this series probably would not have gone beyond the first article. Our gratitude goes to Bob Ault, Ken Gray, John Liquori (now deceased), Tim Morgereth, Ed Pacocha, Bob Perkins, Mark Scrimger, Jack Souther, Al Sutton, and Stanley Wayman.

-oOo-

Now that the Decca project is complete, it is time to go on with the rest of Bing's recordings --those non-Decca masters cut between 1956 and 1977. We need help with these--especially with the 78's, 45's, and EP's issued during those years, also with the records issued abroad containing material that never saw the light of day in the United States. It is planned to cover the post-Decca listing in a single alphabetical sequence.

As always, corrections, comments, and contributions of data are welcome at 435 So. Holmes Ave., Kirkwood, Mo. 63122, U. S. A.

-oOo-

SYMBOLS AND ABBREVIATIONS USED IN THIS LIST:

Decca Series (After Song Title)

(1) Blue label Popular series (BINGANG, March 1980).
(2) Black label 18/19000 Popular series (BINGANG, October 1981).
(3) Boxed 45 rpm sets (BINGANG, April 1982).
(4) Black label 23/24000 Personality series (BINGANG, October 1982).
(5) Extended-play 45's (BINGANG, April 1983).
(6) Collector's & Miscellaneous series (BINGANG, October 1983).
(7) Black label 27/30000 and 38000 Personality series (BINGANG, April 1984).

Miscellaneous Symbols and Abbreviations

(7) (After prefix in Decca & Vocalion LP number) A stereo version was also available, with a 7 added to the beginning of the monaural number. Most were pseudo-stereo, since the original masters were cut monaurally.
* (After date) Mastering date--exact recording date unknown.
J.S.T. John Scott Trotter Orchestra.
V.Y. Victor Young Orchestra.
NoMxNo. No matrix (master)number assigned or available.

Label Abbreviations

A. H.--Ace of Hearts.
B.C.H.S.--Bing Crosby Historical Society.
Bd.--Bandstand.
Br.--Brunswick.
C.C.--Curtain Calls.
Cba.--Crosbyana.
Col.--Columbia.
Crl.--Coral.
Dec.--Decca.
Dis.--Disneyland.
Fes.--Festival.
G&R--Good and Rare.
L.E.C.--Limited Editions Club.
Ox.--Oxford.
R. D.--Reader's Digest.
W. R.--World Records.
[NOTE: In some cases where the label abbreviation is the same as the LP prefix, prefix has been omitted in the alphabetical listing.]

Country of Origin

Ar--Argentina.
Au--Australia.
Con--Continental issue.
Ger--Germany.
In--India.
It--Italy.
UK--United Kingdom.

a

ABRAHAM (2,4) LP: Dec. DL-4256, DL-5092.
AC-CENT-TCHU-ATE THE POSITIVE (4) LP: Dec. DL-4258, DL-34002, DL-34276; MCA 3031; R. D. 4-127.
ACCIDENTS WILL HAPPEN (L-5688-A) (3,7) LP: Dec. DL-4262, DL-5284.
ACCIDENTS WILL HAPPEN (W-76123-A) (3,7) LP: Dec. DL-4262, DL-5284.
ADESTE FIDELIS (DLA-256-A) (1) [NOTE: Take B was issued on some pressings of 78: Br. 02054 (UK).]
ADESTE FIDELIS (L-3025-A) (2,3,4,5) LP: Dec. DL-4258, DL-(7)4283, DL-5019, DL-(7)8128, 7-34261; MCA 167, 15017, 15024. 45: MCA 65021.
ADESTE FIDELIS/LIFT UP YOUR HEARTS/STABAT MATER. Organ accomp. B-2078-A, ca. 1934. Dec. special 78 issue for benefit of St. Columban Missionary Society. LP: Moments to Remember, Vol. 2 (UK).
AFTER SUNDOWN (5) LP: DL-8073 (DX-151), DL-9054.
AFTER YOU'VE GONE (W-73279-A) (3,4) LP: Dec. DL-5323, DL-8493; R. D. 4-138.
AFTER YOU'VE GONE (L-7204-A) (5) LP: Dec. DL-5508, DL-8374.

AH, SWEET MYSTERY OF LIFE (1,3,4) LP: Dec. DL-5355.
AH, THE APPLE TREES. See: WHEN THE WORLD WAS YOUNG.
AIN'T DOIN' BAD DOIN' NOTHIN' (4) LP: Moments to Remember, Vol. 3 (UK).
AIN'T GOT A DIME TO MY NAME (2) LP: Dec. DL-4257.
AIN'T MISBEHAVIN' (5) LP: Dec. DL-(7)8352.
ALABAMY BOUND (7) LP: Dec. DL-(7)4415, DL-8575.
ALEXANDER'S RAGTIME BAND (DLA-1152-A) (1,3,6) LP: Dec. DL-5390 (E. Cantor omitted from LP).
ALEXANDER'S RAGTIME BAND (L-4386-A) (3,5,6) LP: Dec. DL-5316, DL-8074 (DX-151), DL-(7)9034, DL-9077; R. D. 4-138.
ALL BY MYSELF (4) LP: Dec. DL-4259, DL-5042, R. D. 4-138.
ALL HAIL THE POWER OF JESUS' NAME (3,6) LP: Dec. DL-5351.
ALL MY LOVE (7) LP: Dec. DL-8780, R. D. 4-127.
ALL OF MY LIFE (2).
ALL SHE'D SAY WAS "UMH-HUM" (7) LP: L. E. C. JGB-1001 (Au/UK).
ALL THROUGH THE DAY (3,4,5) LP: Dec. DL-5001.

a

a

ALL THROUGH THE NIGHT (5) LP: Dec. DL-4264, DL-8318.
ALL YOU WANT TO DO IS DANCE (DLA-830-A) (1,3,6) LP: Dec. DL-4252, DL-6011.
ALL YOU WANT TO DO IS DANCE (Johnston-Burke) (Film: Double or Nothing) Johnny Burke, piano; Perry Botkin, guitar. L-3175-A, 7-1-43. Unissued on 78. LP: Cbs. LLM-023 (Au/US).
ALLA EN EL RANCHO GRANDE (DLA-1752-A) (1,3,4) LP: Dec. DL-5011, DL-8846; R. D. 4-138.
ALLA EN EL RANCHO GRANDE (MG-3675) (5) LP: Dec. DL-8075 (DX-151), DL-9064.
ALOHA KUU IPO ALOHA (1,2,6) LP: R. D. 4-138.
ALOHA OE (1,2,3,5,6) LP: Dec. DL-5122, DL-8269.
ALONG THE NAVAJO TRAIL (3,4,7) LP: Dec. DL-5302, DL-8210.
ALONG THE SANTA FE TRAIL (1,3,6) LP: R. D. 4-138; Crl. CPS-81/CRL-1081 (UK).
AMONG MY SOUVENIRS (4) LP: A. H. 90 (UK).
AMOR (2,3,4) LP: Dec. DL-5011, DL-8846; R. D. 4-127.
AND THE ANGELS SING (1,5) LP: Dec. DL-8144 (DX-152).
AND YOU'LL BE HOME (3,7) LP: Dec. DL-4262, DL-5284.
ANGEL BELLS (7).
ANGELS OF MERCY (Berlin) J.S.T. DLA-2842-A, 1-24-42. Dec. special 78 issue; also 78: Dec. Y-5771 (Au). LP: Bless 'em All (Au).
ANGELS WE HAVE HEARD ON HIGH. See: CHRISTMAS CAROLS, PT. 2.
ANNIVERSARY SONG, THE (3,4) LP: Dec. DL-5028. 45: MCA 65014.
ANNIVERSARY WALTZ (1,4) LP: W. R. SM-291 (P-29) (UK).
ANY TOWN IS PARIS WHEN YOU'RE YOUNG (7).
ANYTHING YOU CAN DO (3,6) LP: Crl. CPS-112/CRL-1105, CDLM-8042 (CDMSP-804) (UK).
APALACHICOLA, FLA. (4) LP: Dec. DL-4260.
APPLE FOR THE TEACHER, AN (1,3,6) LP: Dec. DL-4254, DL-5390, DL-6013; R. D. 4-127.
APRIL IN PORTUGAL (Kennedy-Galhardo-Ferrao) Malcolm Lockyer O. L-12779, 5-8-61. LP: Dec. DL-(7)4281.
APRIL PLAYED THE FIDDLE(1,3,6) LP: Dec. DL-4254, DL-6015.
APRIL SHOWERS (5,7) LP: Dec. DL-(7)8352.
APROPOS DE RIEN (5) LP: Dec. DL-4264, DL-5556.
AREN'T YOU GLAD YOU'RE YOU? (2) LP: Dec. DL-4258, DL-5052, DL-34276; Voc. VL-(7)3769.
AROUND THE WORLD (7) LP: Dec. DL-8687.
AS LONG AS I'M DREAMING (4) LP: Dec. DL-4260 (Take B).
ASK ME NO QUESTIONS (3,4) LP: Dec. DL-5302.
AT LAST! AT LAST! (7) LP: Dec. DL-8780.
AT THE FLYING "W" (3,4) LP: Dec. DL-5302.
AU BORD DE L'EAU (5) LP: Dec. DL-5499.
AULD LANG SYNE. See: HAPPY BIRTHDAY/AULD LANG SYNE.
AUTUMN LEAVES (7) LP: Dec. DL-8780; R. D. 4-127.
AVALON (6) LP: Dec. DL-(7)4415, DL-8575.
AVE MARIA (Schubert) Choir, V.Y. L-3816, 4-25-45. Unissued.
AVE MARIA (L-3903-A) (2,7) LP: Dec. DL-4257, DL-5052.
AWAY IN A MANGER (W-74948-A) See: CHRISTMAS CAROLS, PT. 1.
AWAY IN A MANGER (MG-5181) (5) LP: Dec. DL-(7)8419; MCA 15018.

b

BABY, WON'T YOU PLEASE COME HOME? (4,5) LP: Dec. DL-8142 (DX-152).
BACK IN THE OLD ROUTINE (7) LP: W. R. SM-29F(P-29) (UK).
BAIA (Barroso-Gilbert) Xavier Cugat O. L-3731, 1-28-45. Unissued.
BAIA (L-3736-A) (3,4) LP: Dec. DL-5011, DL-8846.
BALI HA'I (3,4) LP: Dec. DL-5207, DL-8687.
BALLAD FOR AMERICANS, PTS. 1, 2, 3 & 4) (1,4)LP: Dec. DL-8020.
BALLERINA (4) LP: Crl. 0082.060 (Ger.); Ox. OX-3050 (It).
BASIN STREET BLUES (1,3,6) LP: Dec. DL-5390.
BE-BOP SPOKEN HERE (4).
BE CAREFUL, IT'S MY HEART (2,4) LP: Dec. DL-4256, DL-5092; R. D. 4-127.
BE HONEST WITH ME (1,2,6) LP: Dec. DL-8365, DL-8493.
BEAUTIFUL DREAMER (1,2,3,6) LP: Dec. DL-5010.
BEAUTIFUL LOVE (2,3,7) LP: Dec. DL-5326.
BEGIN THE BEGUINE (2,3,4,5) LP: Dec. DL-5064, DL-8074 (DX-151), DL-9077.
BELLS OF ST. MARY'S, THE (2,5,7) LP: Dec. DL-4258 DL-5052; R. D. 4-138 (All Take A); Dec. DL-8075 (DX-151), DL-9077 (Both Take B).
BEST THING FOR YOU, THE (3,7) LP: Dec. DL-5298.
BETSY (3,4,7) LP: Dec. DL-5331.
BETWEEN A KISS AND A SIGH (1) LP: Crl. CPS-113/CRL-1106 (UK).
BETWEEN 18TH AND 19TH ON CHESTNUT STREET (1,3,6) LP: Dec. DL-5390.
BETWEEN THE DEVIL AND THE DEEP BLUE SEA (5,6) LP: Dec. DL-(7)4415, DL-8575, DL-34276.
BEYOND COMPARE(1) LP: Crl. CPS-79/CRL-1079 (UK).
BEYOND THE REEF (7) LP: Dec. DL-8268, DL-8687, DL-8906; R. D. 4-138.
BEYOND THE SEA. See: MER, LA.
BIBBIDI-BOBBIDI-BOO (4).
BIG MOVIE SHOW IN THE SKY, THE (3,4) LP: Dec. DL-5298.
BIRDS OF A FEATHER (1) LP: Dec. DL-4255.
BIRTH OF THE BLUES, THE (1,6) LP: Dec. DL-4255.
BLACK BALL FERRY LINE (7) LP: Crl. CDLM-8041 (CDMSP-804) (UK).
BLACK MOONLIGHT (5) LP: Dec. DL-8073 (DX-151), DL-9054.
BLAME IT ON MY YOUTH (Levant-Heyman) Georgie Stoll O. B-2094, 12-?-34. Unissued. [NOTE: A version of this song appears on LP:B.C.H.S. BC-1001. Possibly it is the same.]
BLESSING OF ST. FRANCIS (5) LP: A.H. 145 (UK).
BLOW, GABRIEL, BLOW (5) LP: Dec. DL-4264, DL-8318.
BLUE (3,4) LP: Dec. DL-5323, DL-8493.
BLUE HAWAII (DLA-723-A & B) (1,2,3,5,6) LP: Dec. DL-4252, DL-5122, DL-6011, DL-8269, DL-34276; R. D. 4-127 (All Take A).
BLUE HAWAII (MG-3673)(5) LP: Dec. DL-8074 (DX-151), DL-9064.
BLUE SHADOWS AND WHITE GARDENIAS (1)
BLUE SHADOWS ON THE TRAIL (4) LP: Dec. DL-8210.
BLUE SKIES (L-4230-A) (4,5) LP: Dec. DL-4259, DL-5042, DL-8074 (DX-151), DL-9077, DL-34002; MCA 3031; R. D. 4-138.
BLUE SKIES (W-86772) (5,7) LP: Dec. DL-8083.
BLUEBIRD SINGING IN MY HEART, A (4).
BLUES IN THE NIGHT (DLA-2857-A) (1) LP: MCA CDLM-8025 (UK).
BLUES IN THE NIGHT (L-9151) (5) LP: Dec. DL-(7)8352.
BLUES SERENADE, A (1,3,5,6) LP: Dec. DL-5126. [NOTE: A "blowup" version (Take unknown) was issued on LP: C. C. 100/2.]
BOB WHITE (1,3,6) LP: Dec. DL-5390; R. D. 4-127.
BOLERO. See: ALL MY LOVE.
BOMBARDIER SONG, THE (2) LP: Bless 'em All (Au).
BONNE NUIT (7) LP: Dec. DL-4262.
BOOTS AND SADDLE. See: TAKE ME BACK TO MY BOOTS AND SADDLE.
BOY IN KHAKI, A GIRL IN LACE, A (1) LP: Bless 'em All (Au).
BRAHMS' LULLABY (DLA-2399-A) (1,3,6) LP: Voc. VL-(7)3769.
BRAHMS' LULLABY (MG-3675) (5) LP: Dec. DL-8075 (DX-151), DL-9064.
BUSY DOING NOTHING (4) LP: Dec. DL-4261.
BUT BEAUTIFUL (4,5) LP: Dec. DL-4260, DL-8144 (DX-152), DL-34002; R. D. 4-138.
BUT NOT FOR ME (G. & I. Gershwin) Capt. Eddie Dunstedter & the West Coast Army Air Force Training Center O. L-3088-A & B, 7-9-42. Unissued in U. S. 78: Col. DB-30178 (In) (Take A). LP: MCA MCFM-2721 (UK) (Take B).

b

BY THE LIGHT OF THE SILVERY MOON (Edwards-Madden) Capt. Eddie Dunstedter & the West Coast Army Air Force Training Center O. L-3087-A, 7-9-42. Unissued in U. S. 78: Br. 05000 (UK); Col. DB-30158 (In). LP: W. R. SM-294 (P-29) (UK).

c

CALL OF THE SOUTH (7) EP: Fes. XP45-1655 (Au).
CAMPTOWN RACES, DE (1,2,3,6) LP: Dec. DL-5010.
CAN I FORGET YOU? (1).
CAN'T GET INDIANA OFF MY MIND (1) LP: L. E. C. JGB-1001 (Au/UK).
CARELESS HANDS (4) LP: R. D. 4-127.
CELA M'EST ÉGAL (5,7) LP: Dec. DL-4264, DL-5556.
C'EST SI BON (Seelen-Betti-Hornez) Malcolm Lockyer O. NoMxNo (4 takes), 10-15-60. Unissued commercially, but privately circulated on a "pirate" LP issued abroad.
C'EST SI BON (Seelen - Betti - Hornez) Malcolm Lockyer O. L-12775, 5-8-61. LP: Dec. DL-(7)4281.

CHANGING PARTNERS (5,7) LP: Dec. DL-5520; Voc. VL-(7)3603.
CHAPEL IN THE VALLEY (1).
CHATTANOOGIE SHOE SHINE BOY (4) LP: Voc. VL-(7)3603.
CHICAGO (5) LP: Dec. DL-(7)4415, DL-8575; R. D. 4-138.
CHICAGO STYLE (3,7) LP: Dec. DL-4263, DL-5444.
CHINATOWN, MY CHINATOWN (6,7) LP: Dec. DL-(7)4415, DL-8575.
CHRISTMAS CAROLS, PT. 1 (3,4,5) LP: Dec. DL-5020, DL-(7)8781, DL-34461, DL-34487, DL-34522, ED-(7)38274; MCA 15019.
CHRISTMAS CAROLS, PT. 2 (3,4,5) LP: Dec. DL-5020, DL-(7)8781, DL-34461, DL-34487, DL-34522 (Last 2 omit Good King Wenceslas); MCA 15019.
CHRISTMAS GREETINGS TO NEW YORK EMPLOYEES. Jack Kapp, Connee Boswell and others, Bob Crosby O. (Includes Jingle Bells) DLA-2273, 12-13-40. Unissued on 78. LP: Cba. LLM-023 (Au/US).
CHRISTMAS IN KILLARNEY (7) LP: Dec. DL-(7)8128; MCA 167, 15024.
CHRISTMAS IS A-COMIN' (7) LP: Dec. DL-(7)8781; MCA 15019.
CHRISTMAS SONG, THE (4,5) LP: Dec. DL-5020, DL-(7)8781, DL-34461, DL-34487, DL-34522; MCA 15019.
CHURCH BELLS (7) LP: Moments to Remember, Vol. 2 (UK).
CIRIBIRIBIN (1,5) LP: Crl. CPS-91/CRL-1100 (UK); W. R. SM-292 (P-29) (UK).
CLEMENTINE (1,3,6) LP: Dec. DL-5129, DL-8365; R. D. 4-127; Voc. VL-(7)3603.
CLOSE AS PAGES IN A BOOK (Romberg-Fields) J.S.T. L-3748, 3-3-45. Unissued.
CLOSE AS PAGES IN A BOOK (L-3802-A) (2,3,7) LP: Dec. DL-5000; R. D. 4-127.
CLOUDS (Kahn-Donaldson) Georgie Stoll O. 8-2096, 12-?-34. Unissued.
CONCHITA, MARQUITA, LOLITA, PEPITA, ROSITA, JUANITA LOPEZ (1) [NOTE: Take A, rec. 6-10-42, was used on U. S. and overseas issues. Take B, rec. 6-20-42, has been reported by some discographers, but it is unissued.]
CONNECTICUT (4).
CONSTANTLY (2) LP: Dec. DL-4257.
COOL WATER (7) LP: Dec. DL-8210.
COPACABANA (7).
CORNBELT SYMPHONY (7) EP: Fes. XP45-1655 (Au).
CORRINE CORRINA (Williams-Parish Chatman) V.Y. DLA-311-A, 3-24-36. Unissued in U. S. LP: Shhh Bing, Vol. 2 (Au)
COUNT YOUR BLESSINGS INSTEAD OF SHEEP (5,7) LP: Dec. DL-8083.
COUNTRY STYLE (3,4,7) LP: Dec. DL-4260, DL-5331.
COUPLE OF SONG AND DANCE MEN, A (4) LP: Dec. DL-4259, DL-5042; R. D. 4-127.

CROSBY CHRISTMAS, A, PTS. 1 & 2 (3,6,7).
CUBA. See: I'LL SEE YOU IN C.U.B.A.
CYNTHIA (1).

c

d

DANCING UNDER THE STARS (1,2,3,5,6) LP: Dec. DL-5122, DL-8269. [NOTE: Take B was issued on some pressings of 78: Br. 02485 (UK).]
DANNY BOY (2,6) LP: Dec. DL-(7)8262; MCA 519. 45: MCA 65006.
DARLING, JE VOUS AIME BEAUCOUP (2) LP: Crl.CPS-113/CRL-1106 (UK); W. R. SM-292 (P-29) (UK).
DARLING NELLIE GRAY (1,3,4) LP: Dec. DL-5028.
DAY AFTER FOREVER, THE (2,5) LP: Dec. DL-4257.
DAY BY DAY (2) LP: R. D. 4-127.
DAY DREAMING (1) LP: Crl. CPS-113/CRL-1106 (UK).
DAY YOU CAME ALONG, THE (5) LP: Dec. DL-8073 (DX-151), DL-9054.
DEAR FRIEND (Rodgers-Hammerstein) Ken Darby Singers, V.Y. L-3474-A, 7-22-44. Unissued in U. S. 78: Br. 04736 (UK). LP: Moments to Remember, Vol. 3 (UK).
DEAR HEARTS AND GENTLE PEOPLE (4,5) LP: Dec. DL-(7)4527 (DXB/DXS-(7)184), DL-8073(DX-151), DL-9078, DL-34276, 7-34874; MCA 2-4045; R. D. 4-127.
DEAR LITTLE BOY OF MINE (1,3,6) LP: Dec. DL-5343. 45: MCA 65006.
DEAR OLD DONEGAL (3,4,5) LP: Dec. DL-5037, DL-(7)8207; MCA 177. 45: MCA 65000.
DEAR OLD GIRL (1,5) LP: Dec. DL-8142 (DX-152).
DEARLY BELOVED (3,4,5) LP: Dec. DL-5001.
DECK THE HALL (MG-5181) (5) LP: Dec. DL-(7)8419; MCA 15018.
DECK THE HALL (W-74948-A) See: CHRISTMAS CAROLS, PT. 1.
DEEP IN THE HEART OF TEXAS (1,5,7) LP: Dec. DL-8076 (DX-151), DL-8365, DL-9067; MCA 3031.
DEEP PURPLE (1,3,5,6) LP: Dec. DL-5126; R. D. 4-127.
DEVIL MAY CARE (1).
DID YOUR MOTHER COME FROM IRELAND? (DLA-2260-A) (1,3,4,5) LP: Dec. DL-5037, DL-(7)8207; MCA 177. 45: MCA 65002.
DID YOUR MOTHER COME FROM IRELAND? (MG-3675) (5) LP: Dec. DL-8075 (DX-151), DL-9064.
DINAH (5) LP: Dec. DL-5508, DL-8374.
DISSERTATION ON THE STATE OF BLISS (5,7) LP: Dec. DL-4264, DL-5556.
DIXIELAND BAND, THE (Hanighen-Mercer) Vic Schoen O. L-5388, 2-14-50. Unissued.
DIXIELAND BAND, THE (W-7613-A) (3,7) LP: Dec. DL-5323, DL-8493.
DO YOU CARE? (1,7) LP: Crl.CPS-113/CRL-1106 (UK).
DO YOU EVER THINK OF ME? (DLA-2066-A) (1,6) LP: MCA MCFM-2775 (UK).
DO YOU EVER THINK OF ME? (L-7201-A) (5) LP: Dec. DL-5508, DL-8374.
DOES YOUR HEART BEAT FOR ME? (4) LP: R. D. 4-138; A. H. 90 (UK).

DOLORES (1,6) LP: W. R. SM-29F (P-29) (Take B).
DOMENICA (Garinei-Kramer-Giovannini-Crosby) Malcolm Lockyer O. L-12786, 5-9-61. LP: Dec. DL-(7)4281.
DOMINO (7) LP: Dec. DL-8780.
DONOVANS, THE (4) LP: Dec. DL-4261, DL-5272, DL-(7)8207; MCA 177.
DON'T BE THAT WAY (1, 5) LP: Dec. DL-8143 (DX-152); R. D. 4-127.
DON'T BREAK THE SPELL (Dubin-Franklin) J.S.T. DLA-2501-A, 7-5-41. Unissued in the U. S. 78: Br. 04738 (UK); Dec. Y5835 (Au).
DON'T EVER BE AFRAID TO GO HOME (7) LP: Empty Saddles (Au).
DON'T FENCE ME IN (3,4,5) LP: Dec. DL-4007, DL-4086, DL-(7)4526 (DXB/DXS-(7)184), DL-5063, DL-8075 (DX-151), DL-9077, 7-34874; MCA 3031, 2-4045; R. D. 4-127.

d

DON'T LET THAT MOON GET AWAY (Monaco-Burke) (Film: Sing You Sinners) J.S.T. DLA-1296-A, 5-23-38. Unissued in U.S. LP: L. E. C. JGB-1001 (Au/UK).
DON'T LET THAT MOON GET AWAY (DLA-1313-A) (1,3,6) LP: Dec. DL-4252, DL-6012.
DOOR WILL OPEN, A (George-Brooks) Jimmy Dorsey O. L-3954-A, 9-6-45. Unissued on 78. LP: Cba. LLM-023 (Au/US).
DOWN BY THE OLD MILL STREAM (1,6) LP: W. R. SM-294 (P-29) (Take A) (UK).
DOWN BY THE RIVER (1,3,6) LP: Dec. DL-4250, DL-6008 (Both Take B).
DOWN BY THE RIVERSIDE (7) LP: Br. LA-8674 (UK).
DOWN THE OLD OX ROAD (5) LP: Dec. DL-8073 (DX-151), DL-9054.
DREAM GIRL OF PI K. A. (1,6) LP: Bless 'em All (Au).
DRIFTING AND DREAMING (3,5,6) LP: Dec. DL-5119, DL-8268.
DUKE THE SPOOK (Van Heusen-Burke) James Van Heusen, piano. L-3174-A, 7-2-43. Dec. special 78 issue. LP: Cba. LLM-023 (Au/US).

e

EAGLE AND ME, THE (W-72428-E) (2).
EAGLE AND ME, THE (W-72578-A) (2,3,7) LP: Dec. DL-5000.
EARLY AMERICAN (L-3749-A) (2)
EARLY AMERICAN (L-5702-A) (3,7) LP: Dec. DL-5310.
EAST SIDE OF HEAVEN (1,3,6) LP: Dec. DL-4253, DL-6014.
EASTER PARADE (2,4) LP: Dec. DL-4256; R. D. 4-127. 45: MCA 65013.
EASY TO LOVE (3,4) LP: Dec. DL-5064.
EILEEN (3,4,5) LP: Dec. DL-5403, DL-(7)8262; MCA 519.
EMBRACEABLE YOU (3,4) LP: Dec. DL-5081.
EMBRASSE-MOI BIEN (W-84776-A) (5) LP: Dec. DL-5499.
EMBRASSE-MOI BIEN (W-84782-A) (7) LP: Dec. DL-8780.
EMPEROR WALTZ, THE (4) LP: Dec. DL-4260, DL-5272.
EMPTY SADDLES (1,3,6) LP: Dec. DL-4251, DL-5129, DL-6010, DL-8365;. R. D. 4-127. [NOTE: Take C issued on LP: Empty Saddles (Au).]
EVELINA (2,3,7) LP: Dec. DL-5000.
EVERYBODY STEP (4) LP: Dec. DL-4259.
EVERYWHERE YOU GO (4) LP: R. D. 4-127.
EXPERIENCE (4) LP: Dec. DL-4260.

f

FAITH OF OUR FATHERS (2,3,4,5) LP: Dec. DL-5019, DL-(7)8128, 7-34262; MCA 167, 15024.
FAR AWAY PLACES (4,5) LP: Dec. DL-8073 (DX-151), DL-9078; R. D. 4-127.
FAREWELL (7) EP: Dec. BME-9262 (Con). LP: Moments to Remember, Vol. 2 (UK).
FATHERLY ADVICE (Trotter-Adair) Gary Crosby, J.S.T. L-6894-A, 11-17-52*. Unissued in the U. S. LP: A. H. 164 (UK).
FELLA WITH AN UMBRELLA, A (4).
FEUDIN' AND FIGHTIN' (3,4,7) LP: Dec. DL-5323.
FEUILLES MORTES, LES. See: AUTUMN LEAVES.
FINE ROMANCE, A (1,3,4,5) LP: Dec. DL-5001; R. D. 4-138.
FIRST NOEL, THE (L-5008-A) (3,4,5) LP: Dec. DL-5020, DL-(7)8781, DL-34461, DL-34522, ED-(7)-38274; MCA 15019.
FIRST NOEL, THE (MG-5180) (5) LP: Dec. DL-(7)-8419; MCA 15018.
FIRST SNOWFALL, THE (7) EP: MCA EP-8 (UK).
FLIGHT OF FANCY, A (7) LP: Dec. DL-4263.
FLORES NEGRAS. See: YOU'RE THE MOMENT OF A LIFETIME.
FOLKS WHO LIVE ON THE HILL, THE (1) LP: Crl. CPS-79/CRL-1079 (UK).
FOR LOVE ALONE. See: I HAVE SO LITTLE TO GIVE.
FORSAKING ALL OTHERS (7) LP: Crl. CPS-80/CRL 1080 (UK).
FOUR WINDS AND THE SEVEN SEAS, THE (4)
FREEDOM TRAIN, THE (4) LP: Crl. CPS-91/CRL-1100 (UK).
FRIEND OF YOURS, A (2).
FRIENDLY ISLANDS, THE (7) EP: Dec. MSOA/E-9502 (Ar).
FRIENDLY MOUNTAINS, THE (4) LP: Dec. DL-4260, DL-5272.
FROM THE TOP OF YOUR HEAD (1,3,6) LP: Dec. DL-4250, DL-6009.
FUNNY OLD HILLS, THE (1,3,6) LP: Dec. DL-4253, DL-6012 (Both Take B)

g

GAL IN CALICO, A (Schwartz-Robin) J.S.T. L-4134, 3-22-46. Unissued.
GAL IN CALICO, A (L-4169-A) (4,5) LP: Dec. DL-8144 (DX-152).
GALWAY BAY (3,4,5,7) LP: Dec. DL-4086, DL-(7)-4527 (DXB/DXS-(7)184), DL-5403, DL-5411, DL-8073 (DX-151), DL-(7)8262, DL-8687, DL-9078, 7-34874; MCA 519, 2-4045; R. D. 4-127. 45: MCA 65005.
GEE, I WISH I WAS BACK IN THE ARMY (5,7) LP: Dec. DL-8083.
GEORGIA ON MY MIND (5,6) LP: Dec. DL-(7)4415, DL-8575, DL-34259.
GET YOUR KICKS ON ROUTE 66. See: ROUTE 66.
GETTING NOWHERE (4) LP: Dec. DL-4259, DL-5042.
GETTING TO KNOW YOU (5,7).
GHOST OF A CHANCE, A (5) LP: Dec. DL-8073 (DX-151), DL-9054.
GIGI (7).
GIRL FRIEND, THE (7) LP: L.E.C. JGB-1001 (Au/UK).
GIRL OF MY DREAMS (1,2,3,7) LP: Dec. DL-5326.
GIRL WITH THE PIGTAILS IN HER HAIR, THE (1).
GIVE ME THE SIMPLE LIFE (4).
GO FLY A KITE (1,3,6) LP: Dec. DL-4254, DL-6013.
GO WEST, YOUNG MAN! (3,4,7) LP: Dec. DL-5302.
GOD BLESS AMERICA (1,4).
GOD REST YE MERRY, GENTLEMEN (2,3,4,5) LP: Dec. DL-5019, DL-(7)8128, ED-(7)38274; MCA 167, 15024. 45: MCA 65022.
GOING MY WAY (2,5,7) LP: Dec. DL-4257, DL-5052, DL-34276.
GOLDEN EARRINGS (4).
GONE FISHIN' (5,7) LP: Dec. DL-8072 (DX-151), DL-9078.
GOOD, GOOD, GOOD (4,5) LP: Crl. CPS-80/CRL-1080 (UK).
GOOD KING WENCESLAS (W-74949-A) See: CHRISTMAS CAROLS, PT. 2.
GOOD KING WENCESLAS (MG-5180) (5) LP: Dec. DL-(7)8419; MCA 15018.
GOODBYE, LITTLE DARLIN', GOODBYE (1,2,6) LP: Dec. DL-8365.
GOODBYE, MY LOVER, GOODBYE (3,4,7) LP: Dec. DL-5323, DL-8493.
GOT THE MOON IN MY POCKET (2) EP: Br. OE-9473 (UK).
GOTTA GET ME SOMEBODY TO LOVE (L-4184-A) (4). LP: Empty Saddles (Au) (Take C).
GOTTA GET ME SOMEBODY TO LOVE (L-4355-A) (4).
GRANADA (7) LP: Dec. DL-8846.
GYPSY LOVE SONG (1,3,4) LP: Dec. DL-5355.

h

HANG YOUR HEART ON A HICKORY LIMB (1,3,6) LP: Dec. DL-4253, DL-6014 (Both Take A); Cba. LLM-023 (Au/US) (Take B).
HAPPY BIRTHDAY/AULD LANG SYNE (L-4398-A) (3,4) LP: Dec. DL-5028. 45: MCA 65014.
HAPPY BIRTHDAY/AULD LANG SYNE (Open version with pause for person's name) Ken Darby Singers, V.Y. L-4399-A, 3-28-47. Unissued.
HAPPY, HAPPY, HAPPY, HAPPY WEDDING DAY (WEDDING POLKA) (Willson) Andrews Sisters, Vic Schoen O. L-3887-A & B, 7-3-45. Unissued.
HAPPY HOLIDAY (DLA-3014-A) (2,4) LP: Dec. DL-4256, DL-5092, DL-34461, DL-34522.
HAPPY HOLIDAY (MG-5180 & MG-5181) (5) LP: Dec. DL-(7)8419; MCA 15018. [NOTE: This song appears twice on the record.]
HAPPY PRINCE, THE, PTS. 1, 2, 3 & 4 (3,5,6) LP: Dec. DL-(7)4283, DL-6000; MCA 15017.

HARBOR LIGHTS (5,7) LP: R. D. 4-138.
HASTA MAÑANA (Farres-DeLange) Xavier Cugat O. L-3734, 1-28-45. Unissued.
HASTA MAÑANA (L-3737-A) (3,4) LP: Dec. DL-5011, DL-8846.
HAUNTED HEART (4).
HAVE I TOLD YOU LATELY THAT I LOVE YOU? (3,4) LP: Dec. DL-5302.
HAWAIIAN PARADISE (1,2,3,5,6) LP: Dec. DL-5122, DL-8269 (Both Take A).
HAWAIIAN WEDDING SONG. See: HERE ENDS THE RAINBOW.
HE LEADETH ME (3,6) LP: Dec. DL-5351.
HEADLESS HORSEMAN, THE (L-4782-A) (4) LP: Voc. VL-(7)3769.
HEADLESS HORSEMAN, THE (L-5054-A). See: ICHABOD.
HELLO, MOM (Dunstedter-Loesser) Capt. Eddie Dunstedter & the West Coast Army Air Force Training Center O. L-3089-A, 7-9-42. Unissued on 78. LP: Cba. LLM-023 (Au/US).
HELLO, MOM (L-3147-B)(1) LP: 3less 'em All (Au).
HELLO, YOUNG LOVERS (5,7) LP: Br. LA-8674 (UK).
HELPLESS (7) LP: L.E.C. JGB-1001 (Au/UK).
HERE COMES SANTA CLAUS (3,4,5) LP: Dec. DL-5020, DL-(7)8781; MCA 15019.
HERE ENDS THE RAINBOW (King-Burke) Lyn Murray O. L-5818-A, 9-5-50. Unissued.
HERE ENDS THE RAINBOW (L-6057-A) (7) LP: Dec. DL-8268.
HIGH ON THE LIST (3,7) LP: Dec. DL-4262, DL-5284.
HOLY, HOLY, HOLY, LORD GOD ALMIGHTY (3,6) LP: Dec. DL-5351.
HOME COOKIN' (3,7) LP: Dec. DL-5331.
HOME ON THE RANGE (DLA-1153-A) (1).
HOME ON THE RANGE (DLA-1778-A) (1,3,5,6) LP: Dec. DL-5107, DL-8210; R. D. 4-138. [NOTE: There was also a special 78 issue for Philco]
HOME SWEET HOME (Bishop-Payne) Choir, V.Y. L-3815, 4-25-45. Unissued.
HOME SWEET HOME (L-3902-A) (2,3,4,7) LP: Dec. DL-5028.
HONEYSUCKLE ROSE (5,7) LP: Dec. DL-8374.
HOOT MON (3,7) LP: Dec. DL-4263, DL-5444.
HORSE TOLD ME, THE (4) LP: Dec. DL-4261.
HOT TIME IN THE TOWN OF BERLIN. See: THERE'LL BE A HOT TIME IN THE TOWN OF BERLIN.
HOUSE THAT JACK BUILT FOR JILL, THE (1,3,6) LP: Dec. DL-4251, DL-6010 (Both Take B).
HOW CAN YOU BUY KILLARNEY? (3,4,5) LP: Dec. DL-5403, DL-(7)8262; MCA 519.
HOW IT LIES, HOW IT LIES, HOW IT LIES! (4).
HOW SOON? (4,5) LP: Dec. DL-8142 (DX-152).
HUMAN RACE, THE (R. M. & R. B. Sherman) (TV cartoon: Goldilocks) Kathryn Crosby, Douglas Goodwin O. NoMxNo, 6-16-69. LP: Dec. DL-3511 (special issue for Evans-Black Carpets); Dis. ST-3998.
HUMPTY DUMPTY HEART (1) LP: Moments to Remember, Vol. 3 (UK).
HUNDRED AND SIXTY ACRES, A (3,4) LP: Dec. DL-5302. [NOTE: The fluffed Take B issued on LP: Shhh Bing, Vol. 2 (Au).]
HUSH-A-BYE (7) LP: Dec. DL-8110.
HYMNE A L'AMOUR. See: IF YOU LOVE ME.

I AIN'T GOT NOBODY (1,5) LP: Dec. DL-4253, DL-8144 (DX-152).
I CAN'T BEGIN TO TELL YOU (4) LP: Dec. DL-4086, DL-(7)4527(DXB/DXS-(7)184); MCA 2-4045; R. D. 4-127.
I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME (4, 7) LP: A. H. 90 (UK).
I CAN'T ESCAPE FROM YOU (DLA-440-A) (1,3,6) LP: Dec. DL-4251, DL-6010, DL-34276; R. D. 4-127.
I CAN'T ESCAPE FROM YOU (MG-3673) (5) LP: Dec. DL-8074 (DX-151), DL-9064.
I CAN'T GIVE YOU ANYTHING BUT LOVE (5) LP: Dec. DL-5508, DL-8374.
I CRIED FOR YOU (1,3,5,6) LP: Dec. DL-5126 (Take B).
I CROSS MY FINGERS (7).
I DIDN'T SLIP, I WASN'T PUSHED, I FELL (7).
I DO, DO. DO LIKE YOU (4).
(I DON'T STAND) A GHOST OF A CHANCE. See: GHOST OF A CHANCE, A.
I DON'T WANT TO WALK WITHOUT YOU (1,3,5,6) LP: Dec. DL-5340.
I DREAM OF JEANIE WITH THE LIGHT BROWN HAIR (1, 2,3,6) LP: Dec. DL-5010.
I FOUND A MILLION-DOLLAR BABY (1,3,5,6) LP: Dec. DL-5340; R. D. 4-127.
I GET SO LONELY (7) EP: Br. OE-9003 (UK).
I GOT PLENTY O' NUTTIN' (1,3,6) LP: Dec. DL-5081; R.D. 4-127 (Both Take A): MCA MCFM-2721 (UK) (Take B).
I HAVE EYES (1,3,6) LP: Dec. DL-4253, DL-6012 (Both Take B).
I HAVE SO LITTLE TO GIVE (1).
I HAVEN'T TIME TO BE A MILLIONAIRE (1,3,6) LP: Dec. DL-4254, DL-6015.
I HEARD THE BELLS ON CHRISTMAS DAY (7) LP: Dec. DL-(7)8781, DL-34461, DL-34522; MCA 15019.
I KISS YOUR HAND, MADAME (3,4,7) LP: Dec. DL-4260, DL-5272, DL-5326.
I LOVE MY BABY (7).
I LOVE PARIS (5) LP: Dec. DL-5520, DL-8687, DL-8780.
I LOVE YOU (Grieg) (2,3,7) LP: Dec. DL-5000.
I LOVE YOU (Porter) (2,3,4,6) LP: Dec. DL-5039, DL-5064.
I LOVE YOU TRULY (DLA-6-A & B) (1) EP: Br. OE-9469 (UK) (Take A). LP: Crl. CPS-79/CRL-1079 (Take ?).
I LOVE YOU TRULY (L-3803-A) (3,4) LP: Dec. DL-5039.
I LOVE YOU TRULY (MG-3673) (5) LP: Dec. DL-8074 (DX-151), DL-9064.
I MIGHT BE YOUR ONCE-IN-A-WHILE (3,7) LP: Dec. DL-5355.
I NEVER KNEW (5) LP: Dec. DL-5508, DL-8374.
I NEVER KNEW I COULD LOVE ANYBODY LIKE I'M LOVING YOU (5) LP: Dec. DL-5508, DL-8374.
I NEVER REALIZED (1,3,4) LP: Dec. DL-5064 (Take B).
I ONLY WANT A BUDDY--NOT A SWEETHEART (1,2,3,7) LP: Dec. DL-5331 (Take A); Cba. LLM-023 (Au/US) (Take B--Parody version).
I PROMISE YOU (Arlen-Mercer) (Film: Here Come the Waves) J.S.T. L-3680, 12-4-44. Unissued.
I PROMISE YOU (L-3705-A) (2) LP: Dec. DL-4258.
I SAW THREE SHIPS. See: CHRISTMAS CAROLS, PT. 1.
I STILL LOVE TO KISS YOU GOODNIGHT (1) LP: Crl. CPS-79/CRL-1079 (UK).
I STILL SEE ELISA (7) LP: Voc. VL-(7)3603.
I STILL SUITS ME (3,4,6) LP: Dec. DL-5060.
I SURRENDER, DEAR (DLA-1744-A) (1,3,5,6) LP: Dec. DL-5105, DL-5326, DL-7019, DL-34276; MCA 3031.
I SURRENDER, DEAR (MG-3669)(5)LP: Dec. DL-8072 (DX-151), DL-9054.
I WANT MY MAMA (2,5) LP: Dec. DL-8143 (DX-152), DL-8493.
I WHISTLE A HAPPY TUNE (5,7) LP: Voc. VL-(7)3769.
I WILL REMEMBER YOU (7).
I WISH I WERE ALADDIN (1,3,6) LP: Dec. DL-4250, DL-6009.
I WISHED ON THE MOON (39857-A) (1,3,6) LP: Dec. DL-4250, DL-6008.
I WISHED ON THE MOON (MG-3673) (5) LP: Dec. DL-8074 (DX-151), DL-9064.
I WONDER WHAT'S BECOME OF SALLY (2,3,5,6) LP: Dec. DL-5340; R. D. 4-138.
ICHABOD (L-4781-A) (4) LP: Voc. VL-(7)3769.
ICHABOD (THE LEGEND OF SLEEPY HOLLOW), PTS.1,2,3 & 4(L-5052-A, L-5053-A, L-5054-A & L-5055-A & B) (6) LP: Dec. DL-6001, DL-(7)9106 (Part 4 is Take A on both LP's.)
I'D KNOW YOU ANYWHERE (1) LP: Crl. CPS-113/CRL-1106 (UK).
I'D LIKE TO HITCH A RIDE WITH SANTA CLAUS. See: CROSBY CHRISTMAS, A, PTS. 1 & 2.
I'D LOVE TO LIVE IN LOVELAND (3,4) LP: Dec. DL-5343.

I'D RATHER BE ME (2) LP: Dec. DL-4259.
I'D RATHER SEE A MINSTREL SHOW (5,7) LP: Dec. DL-8083.
IDA, I DO (4).

IDA, SWEET AS APPLE CIDER (DLA-1722-A) (1,6,7).
IDA, SWEET AS APPLE CIDER (Leonard - Munson) J.S.T. Dixieland Group, Red Nichols, cornet. L-6648-A, 2-14-52. LP: Dec. DL-8493.
IF I COULD BE WITH YOU (5) LP: Dec. DL-(7)4415, DL-8575.
IF I HAD MY WAY (1,3,6) LP: Dec. DL-4254, DL-6015.
IF I KNEW THEN (1,5) LP: Dec. DL-8144 (DX-152).
IF I LOVED YOU (L-3801-A) (2).
IF I LOVED YOU (L-4735-A) (2,3,7) LP: Dec. DL-5000.
IF I WAS A MILLIONAIRE. See: MEDLEY OF GUS EDWARDS' HITS.
IF I WERE A BELL (3,7) LP: Dec. DL-5298; R. D. 4-127.
IF IT'S ALL THE SAME TO YOU. See CELA M'EST ÉGAL.
IF THERE'S ANYBODY HERE (7) LP: MCA MCFM-2775 (UK).
IF YOU LOVE ME (7) LP: Dec. DL-8780.
IF YOU PLEASE (2) LP: Dec. DL-4257.
IF YOU STUB YOUR TOE ON THE MOON (4) LP: Dec. DL-4261.
I'LL BE HOME FOR CHRISTMAS (2,3,4,5) LP: Dec. DL-5019, DL-(7)8128, 7-34184, 7-34263; MCA 167, 15024.
I'LL BE SEEING YOU (Fain-Kahal) J.S.T. L-3315, 2-11-44. Unissued.
I'LL BE SEEING YOU (L-3318-A) (2,3,4,5) LP: Dec. DL-5039, DL-8076 (DX-151), DL-9067; R. D. 4-127.
I'LL BE YOURS (4,5) LP: Dec. DL-5105, DL-8780.
I'LL CAPTURE YOUR HEART (2,4) LP: Dec. DL-4256, DL-5092.
I'LL REMEMBER APRIL (2,3,4,7) LP: Dec. DL-5326.
I'LL SEE YOU IN C.U.B.A (4) LP: Dec. DL-4259, DL-5042 (Both Take A).
I'LL SEE YOU IN MY DREAMS (4,5) LP: Dec. DL-8142 (DX-152); R. D. 4-127.
I'LL SI-SI YA IN BAHIA (3 7) LP: Dec. DL-4263, DL-5417.
I'LL TAKE YOU HOME AGAIN, KATHLEEN (2,3,4,7) LP: Dec. DL-5052, DL-(7)8262; MCA 519; R. D. 4-138. 45: MCA 65004.
I'M AN OLD COWHAND (DLA-442-A) (1,3,5,6) LP: Dec. DL-4006, DL-4251, DL-(7)4526 (DXB/DXS-(7)184), DL-5107, DL-6010, DL-8210, DL-34002; MCA 2-4045; R. D. 4-127.
I'M AN OLD COWHAND (MG-3673) (5) LP: Dec. DL-8074 (DX-151), DL-9064.
I'M BUILDING A SAILBOAT OF DREAMS (1) LP: Crl. CPS-113/CRL-1106 (UK).
I'M CONFESSIN' (THAT I LOVE YOU) (5,6) LP: Dec. DL-(7)4415, DL-8575.
I'M DRIFTING BACK TO DREAMLAND (1,3,5,6) LP: Dec. DL-5119, DL-8268.
I'M FALLING IN LOVE WITH SOMEONE (1,3,4) LP: Dec. DL-5355.
I'M THINKING TONIGHT OF MY BLUE EYES (2) LP: W. R. SM-291 (P-29) (UK).
I'M TOO ROMANTIC. See: TOO ROMANTIC.
I'M WAITING FOR SHIPS THAT NEVER COME IN (1,3,5,6) LP: Dec. DL-5340; R. D. 4-138.
IMAGINATION (4,5) LP: Dec. DL-8144 (DX-152).
IN A LITTLE HULA HEAVEN (1,3,6) LP: Dec. DL-4252, DL-6011 (Both Take B).
IN A LITTLE SPANISH TOWN (5,7) LP: Dec. DL-8374, DL-8687, DL-8846.
IN MY MERRY OLDSMOBILE (1) LP: Dec. DL-4254 (Take B).
IN THE COOL, COOL, COOL OF THE EVENING (5,7) LP: Dec. DL-4262, DL-(7)4527 (DXB/DXS-(7)184), DL-8072 (DX-151), DL-9078, DL-34002; MCA 2-4045; R. D. 4-127.
IN THE GOOD OLD SUMMERTIME (7) LP: Voc. VL-(7)-3603.

IN THE LAND OF BEGINNING AGAIN (2) LP: Dec. DL-4258, DL-5052.
IN THE MISSION BY THE SEA (1).
INDIAN SUMMER (3,7) LP: Dec. DL-5355.
INTERVIEW WITH PETE MARTIN. MG-7855, date unknown. LP: Dec. DL-4099 (DXD-166).
IOWA (2).
IOWA INDIAN SONG (3,4) LP: Dec. DL-5310.
IS CHRISTMAS ONLY A TREE? (7) LP: Dec. DL-(7)-8781; MCA 15019.
IS YOU IS OR IS YOU AIN'T MY BABY? (4) LP: R. D. 4-127.
ISLE OF INNISFREE, THE (3,7) LP: Dec. DL-5411, DL-(7)8262; MCA 519.
IT AIN'T NECESSARILY SO (1,3,6) LP: Dec. DL-5081 (Take D).
IT COULD HAPPEN TO YOU (2,4,5) LP: Dec: DL-5105; R. D. 4-127.
IT HAD TO BE YOU (7) LP: L. E. C. JGB-1001 (Au/UK).
IT MAKES NO DIFFERENCE NOW (1,2,3,4) LP: Dec. DL-5063.
IT MUST BE TRUE (DLA-1753-A) (1,3,5,6) LP: Dec. DL-5105, DL-5326.
IT MUST BE TRUE (MG-3669) (5) LP: Dec. DL-8072 (DX-151), DL-9054.
IT'S A LONELY TRAIL (1).
IT'S ALWAYS YOU (1) LP: Dec. DL-4255; R. D. 4-138.
IT'S ANYBODY'S SPRING (2) LP: Dec. DL-4258.
IT'S BEEN A LONG, LONG TIME (2,3,5,6) LP: Dec. DL-(7)4526 (DXB/DXS-(7)184), DL-5119, DL-8075 (DX-151), DL-8268, DL-9077, DL-34276; MCA 2-4045; R. D. 4-127.
IT'S BEGINNING TO LOOK LIKE CHRISTMAS (7) LP: Dec. DL-(7)8128, 7-34184, 7-34265; MCA 167, 15024.
IT'S EASY TO REMEMBER (DLA-95-B) (1,3,6) LP: Dec. DL-4250, DL-(7)4526 (DXB/DXS-(7)184), DL-6008; MCA 2-4045; R. D. 4-127.

IT'S EASY TO REMEMBER (MG-3673) (5) LP: Dec. DL-8074 (DX-151), DL-9064.
IT'S MINE, IT'S YOURS (5,7) LP: Dec. DL-4264, DL-5556.
IT'S MORE FUN THAN A PICNIC (4) LP: Moments to Remember, Vol. 3 (UK).
IT'S THE DREAMER IN ME (1,5) LP: Dec. DL-8143 (DX-152)
IT'S THE NATURAL THING TO DO (1,3,6) LP: Dec. DL-4252, DL-6011; R. D. 4-127.
IT'S THE SAME OLD SHILLELAGH (3,4,5) LP: Dec. DL-5037, DL-(7)8207; MCA 177; R. D. 4-138. 45: MCA 65001.
IT'S THE TALK OF THE TOWN (4,5) LP: Dec. DL-8144 (DX-152).
I'VE FOUND A NEW BABY (4).
I'VE GOT A POCKETFUL OF DREAMS (Monaco - Burke) (Film: Sing You Sinners) J.S.T. DLA-1293-A, 5-23-38. Unissued in the U. S. LP: L. E. C. JGB-1001 (Au/UK). EP: G&R GR-1 (Au).
I'VE GOT A POCKETFUL OF DREAMS (DLA-1312-A) (1, 3,6) LP: Dec. DL-4252, DL-6012, DL-34002; R. D. 4-127.
I'VE GOT A POCKETFUL OF DREAMS (MG-3675) (5) LP: Dec. DL-8075 (DX-151), DL-9064.
I'VE GOT MY CAPTAIN WORKING FOR ME NOW (4) LP: Dec. DL-4259, DL-5042.
I'VE GOT PLENTY TO BE THANKFUL FOR (2, 4) LP: Dec. DL-4256. 45: MCA 65013.
I'VE GOT TO FALL IN LOVE AGAIN (7).
I'VE GOT YOU UNDER MY SKIN (3,4) LP: Dec. DL-5064.
I'VE NEVER BEEN IN LOVE BEFORE (3,7) LP: Dec. DL-5298.
I'VE TOLD EV'RY LITTLE STAR (3,4,5) LP: Dec. DL-5001.

J

JAMBOREE JONES (Mercer) Vic Schoen O. L-5389, 2-14-50. Unissued.
JAMBOREE JONES (W-76114-A) (3,7) LP: Dec. DL-5323, DL-8493.
J'ATTENDRAI. See: I'LL BE YOURS.
JEANIE WITH THE LIGHT BROWN HAIR. See: I DREAM OF JEANIE WITH THE LIGHT BROWN HAIR.
JIM, JOHNNY AND JONAS (7) LP: Moments to Remember, Vol. 2 (UK).
JIMMY VALENTINE. See: MEDLEY OF GUS EDWARDS' HITS.
JINGLE BELLS (3,4,5,6) LP: Dec. DL-5019, DL-(7)-8128, ED-(7)38274, 7-34263; MCA 167, 15024. 45: MCA 65019 (All Take A); Cba. LLM-023 (Au/US); C. C. 100/2 (Both Take B--fluff).
JINGLE BELLS. See also: CHRISTMAS GREETINGS TO NEW YORK EMPLOYEES.
JOHN BARLEYCORN (L-8895-A) (7) LP: Dec. DL-8272.
JOHN BARLEYCORN (Schwartz-Anderson) (TV show: High Tor) Joseph J. Lilley O. MG-4575, 12-27-55. LP: Dec. DL-8272.
JOOBALAI (1,3,6) LP: Dec. DL-4253, DL-6012 (Both Take A).
JOY TO THE WORLD (5) LP: Dec. DL-(7)8419; MCA 15018.
JUNE COMES AROUND EVERY YEAR (2) LP: Dec. DL-4259.
JUNE IN JANUARY (DLA-71-A & B) (1,3,6) LP: Dec. DL-4250, DL-(7)4526(DXB/DXS-(7)184), DL-6008, DL-34002, DL-34276; MCA 2-4045; R. D. 4-127 (All Take B).
JUNE IN JANUARY (MG-3673) (5) LP: Dec. DL-8074 (DX-151), DL-9064.
JUST A KID NAMED JOE (1) LP: Moments to Remember, Vol. 3 (UK).
JUST A LITTLE LOVIN' (7).
JUST A PRAYER AWAY (3,4,7) LP: Dec. DL-5310.
JUST A WEARYIN' FOR YOU (DLA-7-A & B) (1) LP: Crl. CPS-79/CRL-1079 (Take?)
JUST A-WEARYIN' FOR YOU (L-3804-A) (3,4) LP: Dec. DL-5039.
JUST AN ECHO IN THE VALLEY (5) LP: Dec. DL-8073 (DX-151), DL-9054.
JUST FOR YOU (3,7) LP: Dec. DL-4263, DL-5417.
JUST MY LUCK (2).
JUST ONE MORE CHANCE (DLA-1773-A) (1).
JUST ONE MORE CHANCE (MG-3669) (5) LP: Dec. DL-8072 (DX-151), DL-9054.
JUST ONE OF THOSE THINGS (2,3,6) LP: Dec. DL-5064.
JUST ONE WORD OF CONSOLATION (1) LP: Moments to Remember, Vol. 2 (UK).
JUST PLAIN LONESOME (2) LP: Moments to Remember, Vol. 3 (UK).

K

KATRINA (L-4734-A) (4).
KATRINA (L-5053-A) See: ICHABOD.
KEEP IT A SECRET (7) LP: Dec. DL-5443; Voc. VL-(7)3603.
KENTUCKY BABE (3,4,5) LP: Dec. DL-5028, DL-8110.
KISS IN YOUR EYES, THE (3,4,7) LP: Dec. DL-4260, DL-5272, DL-5326.
KOKOMO, INDIANA (4).

L

LA ------. See under next word in title, such as: VIE EN ROSE, LA.
L'AME DES POETES. See: AT LAST! AT LAST!
LAMPLIGHTER'S SERENADE (1).
LAND AROUND US, THE (5,7) LP: Dec. DL-4264, DL-5556.
LAROO, LAROO, LILLI BOLERO (4) LP: Ox. OX-3050 (It).
LAST MILE HOME, THE (3,4,7) LP: Dec. DL-5310.
LAUGH AND CALL IT LOVE (1,3,6) LP; Dec. DL-4252, DL-6012.
LAZY (2,5) LP: Dec. DL-4256, DL-8144 (DX-152), DL-34002.
LEARN TO CROON (5) LP: Dec. DL-8073 (DX-151), DL-9054; R. D. 4-138.
LEGEND OF OLD CALIFORNIA (1) LP: Crl. CPS-81/-CRL-1081 (UK).
LEGEND OF SLEEPY HOLLOW. See: ICHABOD.
LET ME CALL YOU SWEETHEART (DLA-8-A) (1) LP: Crl. CPS-79/CRL-1079 (UK).
LET ME CALL YOU SWEETHEART (L-3461-A) (4,5) LP: Dec. DL-5105.
LET ME LOOK AT YOU (Arlen-Fields) Jud Conlon Choir, J.S.T. L-6054-A, 2-7-51. Unissued in U. S. LP: A. H. 164 (UK).
LET ME LOVE YOU TONIGHT. See: NO TE IMPORTE SABER.
LET ME WHISPER I LOVE YOU (1) LP: Crl. CPS-79/CRL-1079 (UK).
LET'S ALL MEET AT MY HOUSE (1) LP: MCA MCFM-2775 (UK).
LET'S CALL A HEART A HEART (1,3,6) LP: Dec. DL-4251, DL-6010.
LET'S HARMONIZE (7) LP: Voc. VL-(7)3603.
LET'S START THE NEW YEAR RIGHT (2,4) LP: Dec. DL-4256, DL-5092 (Both Take B).
LET'S TAKE THE LONG WAY HOME (2) LP: Dec. DL-4258; R. D. 4-138.
LET'S TIE THE OLD FORGET-ME-NOT (1) LP: Moments to Remember, Vol. 3 (UK).
LET'S WALTZ FOR OLD TIME'S SAKE (1) LP: Moments to Remember, Vol. 3 (UK).
LIEBCHEN (7) LP: Dec. DL-8687.
LIFE IS SO PECULIAR (3,7) LP: Dec. DL-4262, DL-5284; R. D. 4-138.
LIFT UP YOUR HEARTS. See: ADESTE FIDELIS/LIFT UP YOUR HEARTS/STABAT MATER.
LIGHTS OUT 'TIL REVEILLE. See: 'TIL REVEILLE.
LIKE SOMEONE IN LOVE (2) LP: Moments to Remember, Vol. 3 (UK).
LILI MARLENE (4) LP: Bless 'em All (Au).
LILY OF LAGUNA (2,6).
LITTLE ANGEL (1,2,3,5,6) LP: Dec. DL-5299.
LITTLE GREY HOUSE, THE (3,4) LP: Dec. DL-5298.
LITTLE JACK FROST, GET LOST (7).
LITTLE KISS EACH MORNING, A (5) LP: Dec. DL-(7)8352.
LITTLE LADY MAKE-BELIEVE (1) LP: A. H. 139 (UK).
LITTLE LOVE, A LITTLE WHILE, A (Schwartz-Anderson) (TV show: High Tor) Joseph J. Lilley O. MG-4574, 12-27-55. LP: Dec. DL-8272.
LITTLE LOVE, A LITTLE WHILE, A (Schwartz-Anderson) (TV show: High Tor) Joseph J. Lilley O. MG-4575, 12-27-55. LP: Dec. DL-8272.
LITTLE SIR ECHO (1) LP: Voc. VL-(7)3769 (Take A).
LIVE OAK TREE, THE (3,7) LP: Dec. DL-4263, DL-5417.
LIVING ONE DAY AT A TIME (Schwartz-Anderson) (TV show: High Tor) Joseph J. Lilley O. MG-4574, 12-27-55. LP: Dec. DL-8272.
LIZA (G. & I. Gershwin-Kahn) J.S.T. L-7704, 5-21-54. Unissued in U. S. LP: A. H. 164 (UK).
LOCK, STOCK AND BARREL (3,4) LP: Dec. DL-5302.
LONDONDERRY AIR. See: DANNY BOY.
LONE STAR TRAIL (1) LP: Moments to Remember, Vol. 3 (UK).
LONELINESS OF EVENING, THE (7) EP: Br. OE-9467 (UK).
LONESOME ROAD, THE (1) LP: Moments to Remember, Vol. 3 (UK).
LONG AGO (AND FAR AWAY) (2,3,4,5) LP: Dec. DL-5001.
LONGEST WALK, THE (Pola-Spielman) Buddy Cole O. L-8821, 11-23-55*. Unissued in U. S. LP: A. H. 164 (UK). EP: Br. OE-9467 (UK).
LOOK TO YOUR HEART (Van Heusen-Cahn) Buddy Cole O. L-8817, 11-23-55. Unissued in U. S. LP: A. H. 164 (UK). EP: Br. OE-9466 (UK).
LOOKS LIKE A COLD, COLD WINTER (7).
LOST IN LOVELINESS (Romberg-Robin) J.S.T. L-7616-1, 3-31-54. Unissued in U. S. LP: A. H. 164 (UK).
LOVE AND LEARN. See: DISSERTATION ON THE STATE OF BLISS.
LOVE IN A HOME (7) LP: Voc. VL-(7)3603.
LOVE IN BLOOM (5) LP: Dec. DL-8073 (DX-151), DL-9054.
LOVE IS JUST AROUND THE CORNER (DLA-72-A & B) (1,3,6) LP: Dec. DL-4250, DL-6008; R. D. 4-127 (All Take A).

LOVE IS JUST AROUND THE CORNER (MG-3673) (5) LP: Dec. DL-8074 (DX-151), DL-9064.
LOVE ME OR LEAVE ME (7).
LOVE THY NEIGHBOR (L-4798-A) (3,4) LP. Dec. DL-5343.
LOVE THY NEIGHBOR (MG-3671) (5) LP: Dec. DL-8073 (DX-151), DL-9054.
LOVE WALKED IN (3,4) LP: Dec. DL-5081.
LOVELY LADY (1) LP: Crl. CPS-79/CRL-1079 (UK).
LULLABY (Brahms) See: BRAHMS' LULLABY.
LULLABY FROM JOCELYN (6) LP: R. D. 4-138.
LULLABY LAND (4) LP: Voc. VL-(7)3769.
LULLABY OF BROADWAY (Warren-Dubin) Georgie Stoll O. B-2095, 12-?-34. Unissued.

MACNAMARA'S BAND (3,4,5) LP: Dec. DL-4002, DL-4086, DL-(7)4526 (DXB/DXS-(7)184), DL-5037, DL-8074 (DX-151), DL-(7)8207, DL-9077, 7-34874; MCA 177, 2-4045; R. D. 4-127. 45: MCA 65000.
MADEMOISELLE DE PARIS (W-84774-A) (5) LP: Dec. DL-5499.
MADEMOISELLE DE PAREE (W-84783-A) (7) LP: Dec. DL-8780.
MAGIC WINDOW, THE (Van Heusen-Burke) (Film: Little Boy Lost) J.S.T. L-7043-A, 2-9-53. Unissued.
MAGIC WINDOW, THE (L-7083-A) (5,7) LP: Dec. DL-4264, DL-5556.
MAKE BELIEVE (4).
MAMA YO QUIERO. See: I WANT MY MAMA.
MAN AND HIS DREAM, A (1,3,6) LP: Dec. DL-4254, DL-6013.
MAN WITHOUT A COUNTRY, THE, PTS. 1, 2, 3 & 4) (6) LP: Dec. DL-8020.
MANDY (5,7) LP: Dec. DL-8083.
MANDY IS TWO (1).
MARCHETA (1,6).
MARIA BONITA (7).
MARRYING FOR LOVE (3,7) LP: Dec. DL-5298.
MARSHMALLOW WORLD, A (7).
MARY'S A GRAND OLD NAME (2,3,5,6) LP: Dec. DL-5340.
MAY I? (5) LP: Dec. DL-8073 (DX-151), DL-9054.
MAY THE GOOD LORD BLESS AND KEEP YOU (7).
MAYBE (1,3,6) LP: Dec. DL-5081; R. D. 4-127.
MAYBE I'M WRONG AGAIN (1).
ME AND THE MOON (1) EP: Br. OE-9472 (UK).
MEADOWS OF HEAVEN,THE (3,4,7) LP: Dec. DL-5310.
MEDLEY OF GUS EDWARDS'HITS (1, 3, 6) LP: Dec. DL-4254, DL-6013.
MEET THE SUN HALFWAY (1,3,6) LP: Dec. DL-4254, DL-6015, DL-34002.
MELANCOLIE (Dudan-Romans-Blake) Malcolm Lockyer O. No master number (4 takes), 10-15-60. Unissued commercially, but privately circulated on a "pirate" LP issued abroad.
MELANCOLIE (Dudan-Romans-Blake) Malcolm Lockyer O. L-12778-4, 5-8-61. LP: Dec. DL-(7)4281.
MELE KALIKIMAKA (7) LP: Dec. DL-(7)8128, 7-34265; MCA 167, 15024; R. D. 4-138.
MEMORIES (4) LP: Moments to Remember, Vol. 3 (UK).
MEMORIES ARE MADE OF THIS (5,6) LP: Dec. DL-(7)8352.
MER, LA (5) LP: Dec. DL-5499.
MERRY-GO-RUN-AROUND (3,7) LP: Dec. DL-4263, DL-5444.
MEXICALI ROSE (DLA-1316-A) (1,3,5,6) LP: Dec. DL-(7)4527 (DXB/DXS-(7)184), DL-5107, DL-8210; MCA 2-4045; R. D. 4-127.
MEXICALI ROSE (MG-3675) (5) LP: Dec. DL-8075 (DX-151), DL-9064).
MIGHTY LAK' A ROSE (Nevin-Stanton) Song Spinners, Ethel Smith, organ, Lehman Engel O. WX-73214-A (12"), 12-4-45. Unissued in U. S. EP: G&R GR-4 (Au).
MIGHTY LAK' A ROSE (W-73212-A) (3,4) LP: Dec. DL-5039.
MILADY (3,7) LP: Dec. DL-4262, DL-5284.
MINE (4,7) LP: R. D. 4-127 (Take A or B) [NOTE: Takes B & BB are dubs of Take A.]
MISS YOU (1,3,4) LP: Dec. DL-5039.
MISSISSIPPI MUD (5,7) LP: Dec. DL-8072 (DX-151), DL-8687, DL-9054.
MISSOURI WALTZ (1,6) LP: R. D. 4-138 (Take A).
MR. GALLAGHER AND MR. SHEAN (1,4,5) LP: Dec. DL-8143 (DX-152) (Take E); A. H. 90 (UK) (Take A).
MISTER MEADOWLARK (1,5,6) LP: Dec. DL-8144 (DX-152); R. D. 4-127.
MISTO CRISTOFO COLUMBO (7) LP: Dec. DL-4262.
MOMENT IN MADRID (Thompson-Katz-Roberts-Thiele) Malcolm Lockyer O. L-12781, 5-9-61. LP: Dec. DL-(7)4281.
MOMENTS TO REMEMBER (6) EP: Br. OE-9466 (UK); LP: Moments to Remember, Vol. 1 (UK).
MON COEUR EST UN VIOLON (5) LP: Dec. DL-5499.
MONA LISA (5) LP: Dec. DL-(7)8352.
MOON AND THE WILLOW TREE, THE (1,3,6) LP: Dec. DL-4254, DL-6015.
MOON CAME UP WITH A GREAT IDEA LAST NIGHT, THE (7).
MOON GOT IN MY EYES, THE (1,3,6) LP: Dec. DL-4252, DL-6011.
MOON OF MANAKOORA (1, 5) LP: Dec. DL-8143 (DX-152) (Take B).
MOON OVER MADISON SQUARE, THE. See: WHEN THE MOON COMES OVER MADISON SQUARE.
MOON WAS YELLOW, THE (1) EP: Br. OE-9472 (UK) (Believed to be a combination of Takes A and B).
MOONBURN (1,3,6) LP: Dec. DL-4251, DL-6009 (Both Take B).
MOONLIGHT AND SHADOWS (1,5,6) LP: Dec. DL-5126; R. D. 4-127.
MOONLIGHT BAY (5,7) LP: Br. LAT-8306 (UK).
MOONLIGHT BECOMES YOU (2,5) LP: Dec. DL-4257, DL-8076 (DX-151), DL-9067; R. D. 4-127.
MOONLIGHT COCKTAIL (1,3,5,6) LP: Dec. DL-5340.
MOONLIGHT ON A WHITE PICKET FENCE (4).
MORE AND MORE (Kern-Harburg) J.S.T. L-3681, 12-4-44. Unissued.
MORE AND MORE (L-3694-A & B) (2).
MORE AND MORE AMOR (Manning-Testa-Rossi) Malcolm Lockyer O. L-12780, 5-8-61. LP: Dec. DL-(7)-4281.
MORE, I CANNOT WISH YOU (7).
MORE THAN YOU KNOW (Rose-Eliscu-Youmans) Buddy Cole Trio. L-9946, 3-14-57. Unissued in U. S. LP: A. H. 164 (UK).
MORGEN (ONE MORE SUNRISE) (Mosser-Sherman) Malcolm Lockyer O. No master number (3 takes), 10-15-60. Unissued commercially, but Take 1 was privately circulated on a "pirate" LP issued abroad.
MORGEN (ONE MORE SUNRISE) (Mosser-Sherman) Malcolm Lockyer O. L-12777, 5-8-61. LP: Dec. DL-(7)4281.
MOTHER DARLIN' (7).
MOTHER DEAR, O PRAY FOR ME (3,6) LP: Dec. DL-5351.
MUDDY WATER (5) LP: Dec. DL-8072 (DX-151), DL-9054.
MULE TRAIN (4,5) LP: Dec. DL-8073 (DX-151), DL-9078.
MY BABY SAID YES (L-3477-A) (4).
MY BABY SAID YES (Robin-Walters) Bing *solos* with Louis Jordan Tympany Five. L-3477-B (Some sources list L-3478-A), 7-26-44. Unissued.
MY BLUE HEAVEN (5,6) LP: Dec. DL-(7)8352.
MY BUDDY (1,5) LP: Dec. DL-8144 (DX-152); Bless 'em All (Au).
MY GIRL'S AN IRISH GIRL (3,4,5) LP: Dec. DL-5403, DL-(7)8262; MCA 519. 45: MCA 65005.
MY GREAT, GREAT GRANDFATHER (2) LP: A. H. 136 (UK).
MY HEART AND I (1,3,6) LP: Dec. DL-4251, DL-6009. [NOTE: Take B was issued on some copies of 78: Br. 02143 (UK).]
MY HEART GOES CRAZY (4).
MY HEART IS A HOBO (4) LP: Dec. DL-4260.
MY HEART IS TAKING LESSONS (DLA-1148-A) (1,3,6) LP: Dec. DL-4253, DL-6013.

m

MY HEART IS TAKING LESSONS (MG-3675) (5) LP: Dec. DL-8075 (DX-151), DL-9064.
MY HEART STILL HEARS THE MUSIC (Karter-Panzeri) Malcolm Lockyer O. L-12784, 5-9-61. LP: Dec. DL(7)4281.
MY ISLE OF GOLDEN DREAMS (1,2,3,5,6) LP: Dec. DL-5299, DL-8268.
MY KINDA LOVE (5) LP: Dec. DL-8072 (DX-151), DL-9054.
MY LITTLE BUCKAROO (1,3,5,6) LP: Dec. DL-5107, DL-8210.
MY LOVE, MY LOVE (5,7) LP: Dec. DL-5520.
MY MELANCHOLY BABY (1,3,5,6) LP: Dec. DL-4255, DL-5126.
MY MOTHER'S WALTZ (3,4,7) LP: Dec. DL-5310.
MY OLD KENTUCKY HOME (1,2,3,6) LP: Dec. DL-5010 (Take B).
MY OWN BIT OF LAND (3,7) LP: Dec. DL-5310.
MY REVERIE (1,5) LP: Dec. DL-8143 (DX-152) (Take B).

n

NEIGHBORS IN THE SKY (1) LP: L.E.C. JGB-1001 (Au/UK).
NELL AND I (2,3,6) LP: Dec. DL-5010.
NEVER IN A MILLION YEARS (1).
NEVER ON SUNDAY (Hadjidakis-Towne) Malcolm Lockyer O. L-12782, 5-9-61. LP: Dec. DL-(7)4281.
NEW SAN ANTONIO ROSE. See: SAN ANTONIO ROSE.
NEXT TIME IT HAPPENS, THE (7).
NIGHT AND DAY (2,3,4) LP: Dec. DL-5064.
NIGHTINGALE SANG IN BERKELEY SQUARE, A (1) LP: R. D. 4-127; W. R. SM-292 (P-29) (UK).
NO OTHER LOVE (5) LP: Dec. DL-5520; Voc. VL-(7)3603.
NO TE IMPORTE SABER (1,4) LP: Dec. DL-5011, DL-8846.
NOBODY (7).
NOBODY'S DARLIN' BUT MINE (2,3,4,7) LP: Dec. DL-5063.
NOBODY'S SWEETHEART(Schoebel-Erdman-Kahn-Meyers) J.S.T. Dixieland Group; Buddy Cole, piano. L-6649-A, 2-14-52. LP: Dec. DL-8493.
NOW IS THE HOUR (3,4,5,7) LP: Dec. DL-4008, DL-4086, DL-(7)4527 (DXB/DXS-(7)184), DL-5028, DL-8073 (DX-151), DL-8906, DL-9078; MCA 2-4045; R. D. 4-127.
NOW IT CAN BE TOLD (1,6) LP: W. R. SM-295 (P-29) (UK).

o

O COME, ALL YE FAITHFUL. See: ADESTE FIDELIS.
O FIR TREE DARK (4,5) LP: Dec. DL-5020, DL-(7)-8781, DL-34461, DL-34522; MCA 15019.
O GOD, OUR HELP IN AGES PAST (3,6) LP: Dec. DL-5351.
O LITTLE TOWN OF BETHLEHEM (5) LP: Dec. DL-(7)-8419; MCA 15018.
O LORD, I AM NOT WORTHY (3,6) LP: Dec. DL-5351.
OH BABY MINE, I GET SO LONELY. See: I GET SO LONELY.
OH, BUT I DO (Schwartz-Robin) J.S.T. L-4133, 3-22-46. Unissued.
OH, BUT I DO (L-4170-A) (4).
OH, HOW I MISS YOU TONIGHT (1,3,6) LP: Dec. DL-5343.
OH, TELL ME WHY (7).
OH, 'TIS SWEET TO THINK (4) LP: Dec. DL-4261, DL-5272.
OH! WHAT A BEAUTIFUL MORNING (2,3,7) LP: Dec. DL-5000.
OH, YOU CRAZY MOON (Van Heusen-Burke) J.S.T. L-4729-A, 12-24-47. Unissued.
OHIO (7) LP: Empty Saddles (Au).
OL' MAN RIVER (Kern-Hammerstein) V.Y. DLA-2538-A, 7-14-41. Unissued in U. S. 78: Br. 04110 (UK); Dec. Y-5839 (Au); & other issues.
OL' MAN RIVER (W-73262-A) (3,4,5,6) LP: Dec. DL-5001, DL-5060.
OL' MAN RIVER (L-8848-1) (5,7) LP: Dec. DL-8374.
OLD BLACK JOE (2,3,6) LP: Dec. DL-5010.
OLD CHAPERONE, THE (4).
OLD FOLKS (1,5) LP: Dec. DL-8143 (DX-152); R. D. 4-127 (Both Take A).
OLD FOLKS AT HOME. See: SWANEE RIVER.
OLD IRONSIDES (6) LP: Dec. DL-9072.
OLD MAN, THE (5,7) LP: Dec. DL-8083.
OLD OAKEN BUCKET, THE (1,3,6) LP: Dec. DL-5129, DL-8365.
OLD SOLDIERS NEVER DIE (7) LP: Bless 'em All (Au).
OLE FAITHFUL (Kennedy-Carr) Georgie Stoll O. B-2093, 12-?-34. Unissued.
ON BEHALF OF THE VISITING FIREMEN (1,5,6) LP: Dec. DL-8143 (DX-152); R. D. 4-127.
ON THE ALAMO (5,6) LP: Dec. DL-(7)4415, DL-8575.
ON THE ATCHISON, TOPEKA AND SANTA FE (2,5) LP: Dec. DL-8144 (DX-152).
ON THE SENTIMENTAL SIDE (1,3,6) LP: Dec. DL-4253, DL-6013, DL-34002.
ON THE SUNNY SIDE OF THE STREET (4) LP: R. D. 4-127; MCA MCFM-2721 (UK).
ON THE 10:10 FROM TEN-TEN-TENNESSEE (3,7) LP: Dec. DL-4263, DL-5417.
ON TREASURE ISLAND (1,5,6) LP: R. D. 4-127 (Take A). [NOTE: Take C was issued on some copies of 78: Br. 02100 (UK).]
ONCE AND FOR ALWAYS (L-4720-A) (4) LP: Dec. DL-4261.
ONCE AND FOR ALWAYS (L-4745-A) (4) LP: Dec. DL-4261.
ONCE MORE THE BLUE AND WHITE (3,7) LP: Dec. DL-4262, DL-5284.
ONCE UPON A LONG AGO (Schwartz-Anderson) (TV show: High Tor) Joseph J. Lilley O. MG-4575, 12-27-55. LP: Dec. DL-8272.
ONE HUNDRED AND SIXTY ACRES. See: HUNDRED AND SIXTY ACRES, A.
ONE I LOVE, THE (4,5) LP: Dec. DL-8142 (DX-152).
ONE MORE SUNRISE. See: MORGEN.
ONE ROSE, THE (DLA-741-A & C) (1,5,6) LP: Dec. DL-4006, DL-(7)4526(DXB/DXS-(7)184), DL-5126; MCA 2-4045; R. D. 4-138 (All Take A).
ONE ROSE, THE (MG-3673) (5) LP: Dec. DL-8074 (DX-151), DL-9064.
ONE SWEET LETTER FROM YOU (4,5) LP: Dec. DL-8143 (DX-152).
ONE, TWO, BUTTON YOUR SHOE (1,3,6) LP: Dec. DL-4251, DL-6010.
ONLY FOREVER (DLA-2033-A) (1,3,6) LP: Dec. DL-4255, DL-6014; R. D. 4-127.
ONLY FOREVER (MG-3675) (5) LP: Dec. DL-8075 (DX-151), DL-9064.
OPEN UP YOUR HEART (7) LP: Empty Saddles (Au).
OUT OF NOWHERE (5) LP: Dec. DL-8072 (DX-151), DL-9054.
OUT OF THIS WORLD (2) LP: Dec. DL-4259.

p

PALACE IN PARADISE (1,2,3,5,6) LP: Dec. DL-5122, DL-8269 (Both Take B). [NOTE: Take A was issued on some copies of 78: Br. 02485 (UK); Dec. Y5185 (Au).]
PALE MOON (1,6) EP: Br. OE-9473 (UK) (Take B).
PAPER DOLL (5) LP: Dec. DL-(7)8352.
PARADISE (5) LP: Dec. DL-8072 (DX-151), DL-9054.
PARADISE ISLE (1,2,6) LP: Crl. CPS-90/CRL-1099 (UK).
PASS THAT PEACE PIPE (4).
PEACE PRAYER OF ST. FRANCIS (5) LP: A. H. 145 (UK).
PECKIN' (1) LP: Bd. BSR-7104.
PENNIES FROM HEAVEN (DLA-463-A) (1,3,6) LP: Dec. DEA-7-1, DL-4000, DL-4251, DL-(7)4526 (DXB/DXS-(7)184), DL-6010; MCA 2-4045; R. D. 4-127.
PENNIES FROM HEAVEN (DLA-580-A) (1,7) LP: MCA MCFM-2775 (UK).
PENNIES FROM HEAVEN (MG-3673) (5) LP: Dec. DL-8074 (DX-151), DL-9064.
PENNIES FROM HEAVEN MEDLEY (DLA-579-A)(1,7) LP: A. H. 139 (UK).
PEOPLE WILL SAY WE'RE IN LOVE (2,3,7) LP: Dec. DL-5000.
PERFECT DAY, A (7).

p

PERHAPS, PERHAPS, PERHAPS. See: QUIZAS, QUIZAS, QUIZAS.
PERSONALITY (2) LP: Dec. DL-4258; R. D. 4-127.
PESSIMISTIC CHARACTER (1,3,6) LP: Dec. DL-4254, DL-6015.
PIGALLE (Newman-Koger-Ulmer) Malcolm Lockyer O. L-12783, 5-9-61. LP: Dec. DL-(7)4281. 45: Dec. 9-34183 (Promo record).
PINETOP'S BOOGIE WOOGIE (4).
PISTOL PACKIN' MAMA (3,4,5) LP: Dec. DL-4086, DL-5063, DL-8076 (DX-151), DL-9067; MCA 3031; R. D. 4-127.
PITCHMAN, THE. See: IT'S MINE, IT'S YOURS.
PLAY A SIMPLE MELODY (5,7) LP: Dec. DL-4086, DL-(7)4527(DXB/DXS-(7)184), DL-8072 (DX-151), DL-9078; MCA 2-4045; R. D. 4-127.
PLEASE (DLA-2073-A) (1,3,5,6) LP: Dec. DL-5340; R. D. 4-127.
PLEASE (MG-3671) (5) LP: Dec. DL-8073 (DX-151), DL-9054.
POINCIANA (2,7) LP: R. D. 4-127. [NOTE: Take B was issued on 78: V-Disc 503(Army)/263(Navy).]
POOR OLD ROVER (1) LP: Empty Saddles (Au),
POPPA SANTA CLAUS (7).
POSSIBILITY'S THERE, THE (Van Heusen-Burke) Peggy Lee, Buddy Cole O. L-8807, 11-22-55. Unissued in U. S. LP: A. H. 164 (UK). EP: Br. OE-9467 (UK).
PRAIRIELAND LULLABY (1) LP: Crl. CPS-81/CRL-1081 (UK).
PRETENDING (4,5) LP: Dec. DL-8143 (DX-152).
PRETTY BABY (4) LP: Moments to Remember, Vol. 3 (UK).
PRISONER OF LOVE (5) LP: Dec. DL-(7)8352.
PROVE IT BY THE THINGS YOU DO (2) LP: MCA MCFM-2775 (UK).
PUT IT THERE, PAL (3,5,6) LP: Dec. DL-4258, DL-8075 (DX-151), DL-9077; R. D. 4-138.

q

QUICKSILVER (3,4) LP: Dec. DL-5302.
QUIET GIRL, A (7).
QUIZAS, QUIZAS, QUIZAS (7) LP: Dec. DL-8687, DL-8846.

r

RAIN (7).
RANCHO GRANDE, EL. See: ALLA EN EL RANCHO GRANDE.
RED SAILS IN THE SUNSET (1,5,6) LP: R. D. 4-127.
REMEMBER HAWAII (1,2,6).
REMEMBER ME? (1,2,5) LP: Dec. DL-8142 (DX-152).
RHYTHM ON THE RIVER (Monaco-Burke) (Film: Rhythm on the River) J.S.T. DLA-2034-A, 7-3-40. Unissued.
RHYTHM ON THE RIVER (DLA-2042-A) (1,3,6) LP: Dec. DL-4255, DL-6014.
RIDERS IN THE SKY (4) LP: Dec. DL-8365; R. D. 4-127.
RIDIN' DOWN THE CANYON (1,2,3,4) LP: Dec. DL-5063.
RIVER, THE (7).
ROAD TO BALI (3,7) LP: Dec. DL-4263, DL-5444.
ROAD TO MOROCCO (L-3030-A) (2).
ROAD TO MOROCCO (L-3687-A & B) (3,5,6) LP: Dec. DL-4098 (DXD-166), DL-4257, DL-8076 (DX-151), DL-9067; R. D. 4-127 (All Take A); Cba. LLM-023 (Au/US) (Take B).
ROBINS AND ROSES (DLA-323-A) (1).
ROBINS AND ROSES (Burke-Leslie) V.Y. DLA-326, 3-29-36 (Parody). Unissued on 78. LP: C. C. 100/2; Shhh Bing, Vol. 2 (Au).
ROCK OF AGES (3,5,6) LP: Dec. DL-5351, DL-8073 (DX-151), DL-9078.
ROSALEEN (7).
ROSALIE (3,4) LP: Dec. DL-5064.
ROSE OF SANTA ROSA (4).
ROSE OF TRALEE, THE (3,4,5) LP: Dec. DL-5037, DL-5403, DL-(7)8207, DL-(7)8262; MCA 177, 519. 45: MCA 65003.
ROUNDUP LULLABY (1,3,6) LP: Dec. DL-4251, DL-5129, DL-8365.
ROUTE 66 (4) LP: R. D. 4-138.
ROW, ROW, ROW (7).
RUDOLPH, THE RED-NOSED REINDEER (3,6,7) LP: Dec. DL-(7)8781, DL-34461, DL-34487, DL-34522; MCA 15019.
RUNNING AROUND IN CIRCLES GETTING NOWHERE. See: GETTING NOWHERE.

s

SAIL ALONG, SILV'RY MOON (1,2,3,5,6) LP: Dec. DL-5299, DL-8268.
SAILING DOWN THE CHESAPEAKE BAY (Botsford-Havez) J.S.T. Dixieland Group. L-6647-A. 2-14-52*. Unissued in U. S. LP: A. H. 164 (UK). EP: Br. OE-9467 (UK).
SAILOR BEWARE (1,3,6) LP: Dec. DL-4251, DL-6009. [NOTE: All U. S. issues are Take A. Take B is on some copies of 78: Br. 02143 (UK).]
ST. PATRICK'S DAY PARADE (5,7) LP: Dec. DL-5403, DL-(7)8207; MCA 177. 45: MCA 65007.
SAM'S SONG (5,7) LP: Dec. DL-4004, DL-(7)4527 (DXB/DXS-(7)184), DL-8072 (DX-151), DL-9078, 7-34874; MCA 2-4045; R. D. 4-127.
SAN ANTONIO ROSE (1,2,3,4) LP: Dec. DL-5063; R. D. 4-127.
SAN FERNANDO VALLEY (2,5) LP: Dec. DL-8076 (DX-151), DL-9067; R. D. 4-127.
SANTA CLAUS IS COMIN' TO TOWN (3,4,5,6) LP: Dec. DL-5019, DL-(7)8128, 7-34184, 7-34264; MCA 167, 15024. 45: MCA 65019.
SAVE YOUR SORROW FOR TOMORROW (4).
SEARCH IS THROUGH, THE (5,7) LP: Dec. DL-4264, DL-5556.
SECOND HAND TURBAN AND A CRYSTAL BALL, A (5) LP: Dec. DL-4264, DL-8318.
SECRET LOVE (5,7) LP: Dec. DL-5520.
SEINE, LA (5) LP: Dec. DL-5499.
SENTIMENTAL AND MELANCHOLY (1).
SENTIMENTAL MUSIC (7).
SEPTEMBER SONG (2,3,4) LP: Dec. DL-5343; R. D. 4-127.
SERENADE TO AN OLD-FASHIONED GIRL (4) LP: Dec. DL-4259.
SHANGHAI (7) LP: Dec. DL-8687.
SHE IS THE SUNSHINE OF VIRGINIA (7).
SHEPHERD SERENADE (1).
SHOE SHINE BOY (1,5) LP: Dec. DL-8142 (DX-152) (Take B).
SHOW BUSINESS. See: THERE'S NO BUSINESS LIKE SHOW BUSINESS.
SIBONEY (Lecuona-Morse) Xavier Cugat O. L-3733, 1-28-45. Unissued.
SIBONEY (L-3735-B) (3,4) LP: Dec. DL-5011, DL-8846; R. D. 4-138.
SIERRA SUE (1,3,6) LP: R. D. 4-138.
SILENT NIGHT, HOLY NIGHT (Gruber-Mohr) Crinoline Choir, Georgie Stoll O. DLA-97-A, 2-21-35. Dec. special 78 issue for benefit of St. Columban Missionary Society.
SILENT NIGHT, HOLY NIGHT (DLA-261-A & B) (1) [NOTE: Dec. issue is Take A. Take B appeared on some copies of 78: Br. 02054 (UK).]
SILENT NIGHT, HOLY NIGHT (L-3026-A) (2,4).
SILENT NIGHT, HOLY NIGHT (L-4375-A) (3,4,5) LP: Dec. DL-4257, DL-5019, DL-(7)8128, 7-34184, 7-34261; MCA 167, 15024. 45: MCA 65021.
SILENT NIGHT, HOLY NIGHT (MG-3673) (5) LP: Dec. DL-8074 (DX-151), DL-9064.
SILENT NIGHT, HOLY NIGHT (MG-5181) (5) LP: Dec. DL-(7)8419; MCA 15018.
SILVER BELLS (5,7) LP: Dec. DL-(7)8128, DL-9056, 7-34184, 7-34264; MCA 167, 15024.
SILVER MOON (7).
SILVER ON THE SAGE (1,3,5,6) LP: Dec. DL-5107, DL-8210.
SILVER THREADS AMONG THE GOLD (3,4) LP: Dec. DL-5028.
SING A SONG OF SUNBEAMS (1,3,6) LP: Dec. DL-4253, DL-6014.
SING ME A SONG OF THE ISLANDS (1,2,6) LP: Crl. CPS-90/CRL-1099 (UK).
SING SOFT, SING SWEET, SING GENTLE (5) LP: Dec. DL-(7)9049.

SINGING HILLS, THE (1,3,6) LP: Dec. DL-5129, DL-8365.
SINGING SANDS OF ALAMOSA (1,3,6) LP: Dec. DL-5119, DL-8268.
SIOUX CITY SUE (3,4,5) LP: Dec. DL-5331, DL-8074 (DX-151), DL-9077; R. D. 4-138.
SKYLARK (1) LP: Cba. LLM-023 (Au/US) (Take A); Moments to Remember, Vol. 2 (UK) (Take B).
SLEEPY TIME GAL (5) LP: Dec. DL-5508, DL-8374.
SLEIGH BELL SERENADE (7).
SLEIGH RIDE (7).
SLEIGH RIDE IN JULY (2) LP: Moments to Remember, Vol. 3 (UK).
SMALL FRY (1,3,4,5,6) LP: Dec. DL-4006, DL-4252, DL-6012, DL-8075 (DX-151), DL-9064; R. D. 4-127; Voc. VL-(7)3769 (All Take A).
SMALL ONE, THE, PTS. 1, 2, 3 & 4 (3,5,6) LP: Dec. DL-(7)4283, DL-6000; MCA 15017.

SMARTY (1,3,6) LP: Dec. DL-4252, DL-6011.
SMILE RIGHT BACK AT THE SUN (4) LP: Dec. DL-4260.
SNOW (5,7) LP: Dec. DL-8083.
SO DO I (1,3,6) LP: Dec. DL-4251, DL-6010.
SO DO I. See also: PENNIES FROM HEAVEN MEDLEY.
SO IN LOVE (4,5) LP: Dec. DL-8143 (DX-152).
SO MUCH IN LOVE (4).
SO TALL A TREE (7) LP: L.E.C. JGB-1001 (Au/UK).
SO WOULD I (4).
SOFTLY, AS IN A MORNING SUNRISE (Romberg-Hammerstein) Buddy Cole Trio. L-9945, 3-14-57. LP: Dec. DL-(7)4415, DL-8575.
SOME ENCHANTED EVENING (3,4) LP: Dec. DL-5207; R. D. 4-127.
SOMEBODY LOVES ME (DLA-1777-A) (1,3,6) LP: Dec. DL-5081; R. D. 4-127.
SOMEBODY LOVES ME (L-7203-A) (5) LP: Dec. DL-5508, DL-8374.
SOMEDAY SWEETHEART (1,5) LP: Dec. DL-8142 (DX-152).
SOMEPLACE ON ANYWHERE ROAD (4) LP: Dec. DL-4261.
SOMETHING IN COMMON (Van Heusen - Burke) Buddy Cole C. L-8816, 11-23-55. Unissued in U. S. LP: A. H. 164 (UK). EP: Br. OE-9466 (UK).
SOMETHING WONDERFUL (5,7).
SONG FROM DESIREE, THE (7).
SONG OF FREEDOM (2,4) LP: Dec. DL-4256, DL-5092.
SONG OF OLD HAWAII, A (1,2,3,5,6) LP: Dec. DL-5299, DL-8269.
SONG OF THE ISLANDS (DLA-452-A) (1,2,3,5,6) LP: Dec. DL-5122, DL-8269; R. D. 4-138.
SONG OF THE ISLANDS (MG-3673) (5) LP: Dec. DL-8074 (DX-151), DL-9064.
SOON (DLA-93-A) (1,3,6) LP: Dec. DL-4250, DL-6008, DL-34276; R. D. 4-127.
SOON (MG-3673) (5) LP: Dec. DL-8074 (DX-151), DL-9064.
SORRY (4).
SOUTH AMERICA, TAKE IT AWAY (4,5) LP: Dec. DL-8074 (DX-151), DL-9077; R. D. 4-127.
SOUTH RAMPART STREET PARADE (7) LP: Crl. CDLM-8041 (CDMSP-804) (UK).
SOUTH SEA ISLAND MAGIC (1,2,3,5,6) LP: Dec. DL-5122, DL-8269; R. D. 4-127 (All Take A).
SPANIARD THAT BLIGHTED MY LIFE (3,5,6) LP: Dec. DL-5316, DL-(7)9034; R. D. 4-138.
SPARROW IN THE TREE TOP (7) LP: Crl. CDLM-8042 (CDMSP-804) (UK).
S'POSIN' (1,3,5,6) LP: Dec. DL-5126.
SPRING FEVER (Warren-Robin) J.S.T. L-6660, 2-21-52. Unissued in U. S. LP: Moments to Remember, Vol. 2 (UK).
STABAT MATER. See: ADESTE FIDELIS/LIFT UP YOUR HEARTS/STABAT MATER.
STAR DUST (DLA-1734-A) (1,3,5,6) LP: Dec. DL-5126; R. D. 4-127.
STAR DUST (MG-3669) (5) LP: Dec. DL-8072 (DX-151), DL-9054.
STAR-SPANGLED BANNER, THE (DLA-1740-A) (1,4) LP: Dec. DL-8020.
STAR-SPANGLED BANNER, THE (L-4265-A) (4,6) LP: Dec. DL-9072.
START THE DAY RIGHT (1,3,6) LP: Dec. DL-5390.
STAY WELL (3,4) LP: Dec. DL-5298.
STILL THE BLUEBIRD SINGS (1,3,6) LP: Dec. DL-4254, DL-6013.
STORY OF SORRENTO, THE (4).
STRANGE MUSIC (2).
STRANGER IN PARADISE (5) LP: Dec. DL-5520; Voc. VL-(7)3603.
SUDDENLY THERE'S A VALLEY (Meyer-Jones) Buddy Cole O. L-8818, 11-23-55. Unissued in U. S. LP: A. H. 164 (UK). EP: Br. OE-9466 (UK).
SUMMERTIME (1,3,4) LP: Dec. DL-5081 (Take A).
SUNBONNET SUE. See: MEDLEY OF GUS EDWARDS' HITS.
SUNDAY, MONDAY, OR ALWAYS (2,5) LP: Dec. DL-4257, DL-8076 (DX-151), DL-9067; R. D. 4-127.
SUNSHINE CAKE (4,5) LP: Dec. DL-4261, DL-(7)-4527 (DXB/DXS-(7)184), DL-8072 (DX-151), DL-9078, DL-34002; MCA 2-4045; R. D. 4-138.
SURE THING (4) LP: Dec. DL-4261.
SUSPENSE (4).
SWANEE (5,7) LP: Dec. DL-8374.
SWANEE RIVER (1,2,3,6) LP: Dec. DL-4250,DL-5010, DL-6008.
SWEET AND LOVELY (5) LP: Dec. DL-8072 (DX-151), DL-9054.
SWEET HAWAIIAN CHIMES (1,2,3,5,6) LP: Dec. DL-5299, DL-8269.
SWEET IS THE WORD FOR YOU (1,3,6) LP: Dec. DL-4252, DL-6011. [NOTE: All U. S. issues were Take A. Take B appeared on 78: Br. 02444 (UK). A fluffed take appeared on LP: Moments to Remember, Vol. 3 (UK).]
SWEET LEILANI (DLA-722-A & B) (1,2,3,5,6) LP: Dec. DL-4000, DL-4086, DL-4252, DL-(7)4526 (DXB/DXS-(7)184), DL-5122, DL-6011, DL-8269; MCA 2-4045; R. D. 4-127 (All Take B).
SWEET LEILANI (MG-3673) (5) LP: Dec. DL-8074 (DX-151), DL-9064.
SWEET LORRAINE (4,5) LP: Dec. DL-8142 (DX-152), R. D. 4-138.
SWEET POTATO PIPER (1,3,6) LP: Dec. DL-4254, DL-6015 (Both Take B).
SWEETEST STORY EVER TOLD, THE (3,4) LP: Dec. DL-(7)4283, DL-5039; MCA 15017.
SWEETHEART OF SIGMA CHI (1,6) LP: R. D. 4-138; Bless 'em All (Au).
SWEETHEART WALTZ, THE (1) EP: Br. OE-9469 (UK). LP: Crl. CPS-79/CRL-1079 (UK) (All Take B).
SWEETHEARTS (1,3,4) LP: Dec. DL-5355. [NOTE: All U. S. issues were Take B. Take A appeared on 78: Dec. Y5341 (Au).]
SWEETLY SHE SLEEPS, MY ALICE FAIR (2,3,6) LP: Dec. DL-5010.
SWING LOW, SWEET CHARIOT (1,6).
SWINGIN' DOWN THE LANE (4) LP: R. D. 4-127.
SWINGING ON A STAR (2,5,7) LP: Dec. DL-4086, DL-4098 (DXD-166), DL-4257, DL-(7)4526 (DXB/-DXS-(7)184), DL-5052, DL-8075 (DX-151), DL-9077, DL-34002, DL-34276; MCA 3031, 2-4045; R. D. 4-127; Voc. VL-(7)3769.
SYMPHONY (2,7) LP: Dec. DL-8780.

TAKE A LONGER LOOK (R. M. & R. B. Sherman) (TV cartoon: Goldilocks) Douglas Goodwin O. No MxNo, 6-16-69. LP: Dec. DL-3511 (special issue for Evans-Black Carpets); Dis. ST-3998.
TAKE A LONGER LOOK (Reprise) Kathryn Crosby, Douglas Goodwin O. NoMxNo, 6-16-69. Dec. DL-3511 *(as above)*; Dis. ST-3998.
TAKE A LONGER LOOK (Finale) Douglas Goodwin O. NoMxNo, 6-16-69. Dec. DL-3511 *(as above)*; Dis. ST-3998.
TAKE ME BACK TO MY BOOTS AND SADDLE (1,3,5,6) LP: Dec. DL-5107, DL-8210 (Both Take A).
TAKE MY HEART (Ahlert-Young) (Parody) V.Y. DLA-429-A, 7-8-36. Made especially for Jack Kapp.
TAKES TWO TO MAKE A BARGAIN (1,3,6) LP: Dec. DL-4250, DL-6009.
TALLAHASSEE (4) LP: Dec. DL-4260.
TARRA TA-LARA TA-LAR (4) LP: Moments to Remember, Vol. 3 (UK).
TEA FOR TWO (1,3,6) LP: Dec. DL-5390; R. D. 4-138.

TEDDY BEAR'S PICNIC, THE (3,6,7) LP: Voc. VL-(7)3769.
TEMPTATION (L-3747-A) (3,4) LP: Dec. DL-5343.
TEMPTATION (MG-3671) (5) LP: Dec. DL-8073 (DX-151), DL-9054.
TENDERFOOT (7) LP: Empty Saddles (Au).
THANKS (5) LP: Dec. DL-8073 (DX-151), DL-9054.
THANKS FOR THE MEMORY (5) LP: Dec. DL-(7)8352.
THAT CHRISTMAS FEELING (7) LP: Dec. DL-(7)8781; MCA 15019. See also: CROSBY CHRISTMAS, A, PTS. 1 & 2.
THAT LITTLE DREAM GOT NOWHERE (4).
THAT SLY OLD GENTLEMAN (DLA-1720-A & B) (1,3,6) LP: Dec. DL-4253, DL-6014 (Both Take B--NOTE: Colin Pugh states that all other "takes" are dubs of Take A.)
THAT SLY OLD GENTLEMAN (MG-3675) (5) LP: Dec. DL-8075 (DX-151), DL-9064.
THAT TUMBLEDOWN SHACK IN ATHLONE (7) LP: Dec. DL-(7)8262; MCA 519.
THAT'S A-PLENTY (Gilbert-Pollack) Connee Boswell, J.S.T. L-6898-A, 11-17-52*. LP: Dec. DL-8493.
THAT'S FOR ME (Monaco-Burke)(Film: Rhythm on the River) J.S.T. DLA-2032-A, 7-3-40. Unissued.
THAT'S FOR ME (DLA-2043-A) (1,3,6) LP: Dec. DL-4255, DL-6014; R. D. 4-127.
THAT'S HOW MUCH I LOVE YOU (4).
THEN YOU'VE NEVER BEEN BLUE (7) LP: L.E.C. JGB-1001 (Au/UK).
(THERE'LL BE A) HOT TIME IN THE TOWN OF BERLIN (4) LP: Bless 'em All (Au).
THERE'S A FELLOW WAITING IN POUGHKEEPSIE (4) LP: Dec. DL-4258.
THERE'S A GOLD MINE IN THE SKY (DLA-1051-A)(1,3,5,6) LP: Dec. DL-5107, DL-8210.
THERE'S A GOLD MINE IN THE SKY (MG-3675) (5) LP: Dec. DL-8075 (DX-151), DL-9064.
THERE'S MUSIC IN YOU (7).
THERE'S NO BUSINESS LIKE SHOW BUSINESS (3,6) LP: R. D. 4-127.
THESE FOOLISH THINGS (REMIND ME OF YOU) (2,5) LP: Dec. DL-8143 (DX-152).
THEY CAN'T TAKE THAT AWAY FROM ME (3,4) LP: Dec. DL-5081.
THEY SAY IT'S WONDERFUL (2,3,7) LP: Dec. DL-5000; R. D. 4-127.
THINE ALONE (1,3,4) LP: Dec. DL-5355 [NOTE: All U. S. issues were Take B. Take A was issued on 78: Dec. Y5509 (Au).]
THINGS WE DID LAST SUMMER, THE (4).
THIS COULD BE FOREVER (7).
THIS IS MY NIGHT TO DREAM (1,3,6) LP: Dec. DL-4253, DL-6013 (Both Take A).
THIS IS THE TIME (7).
THIS LOVE OF MINE (5) LP: Dec. DL-(7)8352.
THREE CABALLEROS, THE (4) LP: Crl. CDLM-8041 (CDMSP-804) (UK) [NOTE: All commercial issues were Take A. Take B, a "blowup," was issued on LP: Cba. LLM-023 (Au/US).]
'TIL REVEILLE (1) LP: Bless 'em All (Au).
TILL THE CLOUDS ROLL BY (3,4,5) LP: Dec. DL-5001.
TILL THE END OF THE WORLD (7).
TO SEE YOU (IS TO LOVE YOU) (3,7) LP: Dec. DL-4263, DL-5444.
TO YOU, SWEETHEART, ALOHA (1,2,3,5,6) LP: Dec. DL-5299, DL-8269.
TOBERMORY BAY (7) LP: Dec. DL-(7)8262, DL-8687; MCA 519.
TOO MARVELOUS FOR WORDS (1,3,6) LP: Dec. DL-5343; R. D. 4-127. [NOTE: All U. S. issues were Take A. Take B was issued on some copies of 78: Br. 02452 (UK).]
TOO-RA-LOO-RA-LOO-RAL (L-3456-A) (2).
TOO-RA-LOO-RA-LOO-RAL (Shannon) (Film: Going My Way) J.S.T. L-3800, 4-18-45. Unissued.
TOO-RA-LOO-RA-LOO-RAL (L-3895-A) (2,3,4,5,6) LP: Dec. DL-4086, DL-4257, DL-(7)4527 (DXB/DXS-(7)184), DL-5052, DL-8075 (DX-151), DL-(7)-8262, DL-9077, 7-34874; MCA 519, 3031, 2-4045; R. D. 4-127. 45: MCA 65004.

TOO ROMANTIC (1,3,6) LP: Dec. DL-4254, DL-6015.
TOP O' THE MORNING (4) LP: Dec. DL-4261, DL-5272.
TOUCH OF YOUR LIPS, THE (1) LP: Crl. CPS-79/CRL-1079 (UK).
TRADE WINDS (1,2,3,5,6) LP: Dec. DL-5299, DL-8269; R. D. 4-127.
TRUST YOUR DESTINY TO YOUR STAR (7).
TU NE PEUX PAS TE FIGURER (5) LP: Dec. DL-5499.
TUMBLING TUMBLEWEEDS (DLA-1919-A) (1,3,6,7) LP: Dec. DL-5129, DL-8365; R. D. 4-138.
TUMBLING TUMBLEWEEDS (MG-3675) (5) LP: Dec. DL-8075 (DX-151), DL-9064.
TWELVE DAYS OF CHRISTMAS (3,4,5) LP: Dec. DL-5020, DL-(7)8781, DL-9056, DL-34461,DL-34487, DL-34522; MCA 15019.
TWILIGHT ON THE TRAIL (1,3,6) LP: Dec. DL-5129, DL-8365 (Both Take A).
TWO CIGARETTES IN THE DARK (1).
TWO FOR TONIGHT (1,3,6) LP: Dec. DL-4250, DL-6009.
TWO SHADOWS ON THE SAND (Karter-Becaud-Vidalin) Malcolm Lockyer O. L-12785, 5-9-61. LP: Dec. DL-(7)4281. 45: Dec. 9-34183 (Promo record).
TWO SHILLELAGH O'SULLIVAN (7) LP: Dec. DL-(7)-8207; MCA 177.

U

UNDER PARIS SKIES (Gannon-Giraud-Brun) Malcolm Lockyer O. NoMxNo (4 takes), 10-15-60. Unissued commercially, but all but 1 take were privately circulated on a "pirate" LP issued abroad.
UNDER PARIS SKIES (Gannon-Giraud-Brun) Malcolm Lockyer O. L-12776, 5-8-61. LP: Dec. DL-(7)-4281.

V

VAYA CON DIOS (5,6) LP: Dec. DL-5520, DL-8687, DL-8846; Voc. VL-(7)3603.
VERY THOUGHT OF YOU, THE (1) LP: Crl. CPS-79/CRL-1079 (UK).
VICT'RY POLKA (4) LP: R. D. 4-127 (Take B).
VIE EN ROSE, LA (L-5697-A) (7) LP: Dec. DL-8780.
VIE EN ROSE, LA (W-84781-A) (5) LP: Dec. DL-5499.
VIOLETS AND VIOLINS (5) LP: Dec. DL-4264, DL-5556.

W

WAIT 'TIL THE SUN SHINES, NELLIE (2,5,6) LP: Dec. DL-4255, DL-8076 (DX-151), DL-9067, DL-34002; R. D. 4-138.
WAITER AND THE PORTER AND THE UPSTAIRS MAID, THE (1,5,6) LP: Dec. DL-4255, DL-8076 (DX-151), DL-9067; R. D. 4-127.
WALK ME BY THE RIVER (7) EP: Fes. XP45-1659 (Au).
WALKING THE FLOOR OVER YOU (2,3,4,5,7) LP: Dec. DL-5063, DL-5323, DL-8076 (DX-151), DL-8493, DL-9067.
WALTZ OF MEMORY, THE (2).
WALTZ YOU SAVED FOR ME, THE (1,3,5,6) LP: Dec. DL-5119, DL-8268.
WATERMELON WEATHER (7)
WAY BACK HOME (3,4) LP: Dec. DL-(7)4531 (DXB/-DXSB-(7)186),DL-5310.
WAY YOU LOOK TONIGHT, THE (1,3,4,5) LP: Dec. DL-5001.
WE ALL HAVE A SONG IN OUR HEARTS (7).
WE MEET AGAIN. See: SONG FROM DESIREE, THE.
WE THREE KINGS OF ORIENT ARE. See: CHRISTMAS CAROLS, PT. 2.
WEAVER OF DREAMS, A (7).
WEDDIN' DAY (3,4,7) LP: Dec. DL-5331.
WEDDING POLKA. See: HAPPY, HAPPY, HAPPY, HAPPY WEDDING DAY.
WELCOME TO MY DREAM (2) LP: Dec. DL-4258.
WE'LL GATHER LILACS (4,5) LP: Dec. DL-5105.
WE'LL REST AT THE END OF THE TRAIL (1,3,6) LP: Dec. DL-5129, DL-8365.

WE'VE GOT A SURE THING. See: SURE THING.
WHAT A FRIEND WE HAVE IN JESUS (3,6) LP: Dec. DL-5351.
WHAT A LITTLE MOONLIGHT CAN DO (7).
WHAT AM I GONNA DO ABOUT YOU? (4).
WHAT CAN YOU DO WITH A GENERAL? (5,7) LP: Dec. DL-8083.
WHAT IS LOVE? (1).
WHAT WILL I TELL MY HEART? (1).
WHAT'S NEW? (1,5) LP: Dec. DL-8144 (DX-152); R. D. 4-127.
WHEN DAY IS DONE (1,3,5,6) LP: Dec. DL-5340.
WHEN I LOST YOU (1,3,5,6) LP: Dec. DL-5119, DL-8268.
WHEN I TAKE MY SUGAR TO TEA (5) LP: Dec. DL-(7)4415, DL-8575, DL-(7)34289.
WHEN IRISH EYES ARE SMILING (3,4,5) LP: Dec. DL-5037, DL-5403, DL-(7)8207, DL-(7)8262; MCA 177, 519; R. D. 4-138. 45: MCA 65003.
WHEN MOTHER NATURE SINGS HER LULLABY (1).
WHEN MY BABY SMILES AT ME (5,7) LP: Dec. DL-(7)8352.
WHEN MY DREAMBOAT COMES HOME (2,3,7) LP: Dec. DL-5323, DL-8493.
WHEN THE BLOOM IS ON THE SAGE (1,3,5,6) LP: Dec. DL-5107, DL-8210.
WHEN THE MOON COMES OVER MADISON SQUARE (1,3,6) LP: Dec. DL-4255, DL-6014.
WHEN THE ORGAN PLAYED "O PROMISE ME" (1).
WHEN THE SUN GOES DOWN (7) LP: Empty Saddles (Au).
WHEN THE WHITE AZALEAS START BLOOMING (2,3,7) LP: Dec. DL-5331.
WHEN THE WORLD WAS YOUNG (7) LP: Dec. DL-8780.
WHEN YOU AND I WERE YOUNG MAGGIE BLUES (5,7) LP: A. H. 90 (UK). EP: Br. OE-9027 (UK).
WHEN YOU DREAM ABOUT HAWAII (1,2,3,5,6) LP: Dec. DL-5299 (Take B).
WHEN YOU MAKE LOVE TO ME (4,5) LP: Dec. DL-5105.
WHEN YOU'RE A LONG, LONG WAY FROM HOME (1,3,5,6) LP: Dec. DL-5119, DL-8268.
WHEN YOU'RE AWAY (1,3,4) LP: Dec. DL-5355 (Take (A).
WHEN YOU'RE IN LOVE (7) LP: Dec. DL-8272.
WHERE MY CARAVAN HAS RESTED (6).
WHERE THE BLUE OF THE NIGHT MEETS THE GOLD OF THE DAY (DLA-2058-A) (1,3,5,6) LP: Dec. DL-5119, DL-8268 [NOTE: There was also a special 78 issue for Philco.]
WHERE THE BLUE OF THE NIGHT...(L-3897-A) (3,4,5, 6) LP: Dec. DL-(7)4526 (DXB/DXS-(7)184), DL-5105, DL-7019; MCA 3031, 2-4045; R. D. 4-127. 45: MCA 40830.
WHERE THE BLUE OF THE NIGHT...(MG-3669) (5) LP: Dec. DL-8072 (DX-151), DL-9054.
WHERE THE BLUE OF THE NIGHT...See also: SING SOFT, SING SWEET, SING GENTLE.
WHERE THE RIVER SHANNON FLOWS (1,3,4,5) LP: Dec. DL-5037, DL-(7)8207; MCA 177. 45: MCA 65002.
WHERE THE TURF MEETS THE SURF(Monaco-Burke-Crosby) J.S.T. DLA-2505-A, 7-5-41. Unissued.
WHIFFENPOOF SONG (3,4,5) LP: Dec. DL-4003, DL-4086, DL-(7)4527 (DXB/DXS-(7)184), DL-(7)4531 (DXB/DXSB-(7)186),DL-5028, DL-5550, DL-8073 (DX-151), DL-8222, DL-9078; MCA 3031, 2-4045; R. D. 4-127.
WHISTLER'S MOTHER-IN-LAW, THE (1).
WHISTLING IN THE WILDWOOD (1) LP: Crl. CPS-81/-CRL-1081 (UK).
WHITE CHRISTMAS (DLA-3009-B) (2,4) LP: Moments to Remember, Vol. 3 (UK).
WHITE CHRISTMAS (L-4374-A) (3,4,5) LP: Dec. DL-4001, DL-4086, DL-4256, DL-(7)4527 (DXB/DXS-(7)184), DL-5019, DL-8076 (DX-151), DL-(7)-8128, DL-9067, 7-34184, 7-34262; MCA 167, 3031, 15024, 2-4045; R. D. 4-127. 45: MCA 65022, 40830.
WHITE CHRISTMAS (L-7622-A) (5,7) LP: Dec. DL-8083.
WHITE CHRISTMAS (MG-5180) (5) LP: Dec. DL-(7)-8419; MCA 15018.
WHO CALLS? (1) LP: Empty Saddles (Au).
WHO GAVE YOU THE ROSES? (7) LP: Voc. VL-(7)3603.
WHO THREW THE OVERALLS IN MRS. MURPHY'S CHOWDER? (3,4,5) LP: Dec. DL-5037, DL-(7)8207; MCA 177; R. D. 4-138. 45: MCA 65001. [NOTE: All previously listed versions are Take A. A parody version (Take BB) issued on LP: Cba. LLM-023 (Au/US).]
WHO'S SORRY NOW(Snyder-Ruby-Kalmar) Eddie Heywood O. L-3919, 8-17-45. Unissued.
WHO'S SORRY NOW? (L-3950-A) (4,5) LP: Dec. DL-8142 (DX-152); R. D. 4-138.
WHOSE DREAM ARE YOU? (2) LP: Moments to Remember, Vol. 3 (UK).
WHY CAN'T YOU BEHAVE? (4).
WHY DID I TELL YOU I WAS GOING TO SHANGHAI? See: SHANGHAI.
WHY DO I LIKE YOU? (Van Heusen-Burke) J.S.T. L-3746-A, 3-3-45. 78 limited edition (one-sided) to benefit St. John's Hospital, Santa Monica, issued by Decca. LP: B. C. H. S. BC-1002.
WITH EVERY BREATH I TAKE (1,3,6) LP: Dec. DL-4250, DL-6008 (Both Take A).
WITH MY SHILLELAGH UNDER MY ARM (5,7) LP: Dec. DL-5403, DL-(7)8207; MCA 177. 45: MCA 65007.
WITH THIS RING I THEE WED (7).
WITHOUT A WORD OF WARNING (39856-A) (1,3,6) LP: Dec. DL-4250, DL-6009.
WITHOUT A WORD OF WARNING (L-5987-A) (7).
WOULD YOU? (Brown-Freed) (1,5) LP: Dec. DL-8142 (DX-152) (Take B).
WOULD YOU? (Van Heusen-Burke) (2) LP: Dec. DL-4258 (Take B).
WOULDN'T IT BE FUNNY? (3,7) LP: Dec. DL-4262, DL-5284.
WRAP YOUR TROUBLES IN DREAMS (DLA-1767-A)(1,3,6) LP: Dec. DL-5343; R. D. 4-127. [NOTE: The fluffed Take C is on LP: C. C. 100/2.]
WRAP YOUR TROUBLES IN DREAMS (MG-3669) (5) LP: Dec. DL-8072 (DX-151), DL-9054.
YA GOTTA GIVE THE PEOPLE HOKE (5) LP: Dec. DL-4264, DL-8318.
YAH-TA-TA YAH-TA-TA (4,5) LP: Dec. DL-8075 (DX-151), DL-9077.
Y'ALL COME (5,7) LP: Dec. DL-5520, DL-8072 (DX-151), DL-9078.
YES, INDEED! (1,3,5,6) LP: Dec. DL-4001, DL-5390, DL-8075 (DX-151), DL-9064; R. D. 4-127 (All Take A).
YODEL BLUES, THE (3,4) LP: Dec. DL-5298.
YODELIN' JIVE, THE (1,5) LP: Crl. CDLM-8041 (CDMSP-804) (UK); Ox. OX-3050 (It).
YODELING GHOST (7) LP: Crl. CDLM-8041 (CDMSP-804) (UK).
YOU AND I (1,3,4) LP: Dec. DL-5039.
YOU ARE MY SUNSHINE (1,2,3,4,5,7) LP: Dec. DL-(7)4526 (DXB/DXS-(7)184), DL-5063, DL-8076 (DX-151), DL-9067; MCA 3031, 2-4045; R. D. 4-138.
YOU ARE THE ONE (1) LP: Crl. CPS-113/CRL-1106 (UK).
YOU ARE TOO BEAUTIFUL (Rodgers-Hart) J.S.T. L-7486, 12-1-53. Unissued in U. S. LP: A. H. 164 (UK).
YOU BELONG TO MY HEART (Lara-Gilbert) Xavier Cugat O. L-3732, 1-28-45. This "blow-up" version unissued on 78. LP: Cba.LLM-023 (Au/US).
YOU BELONG TO MY HEART (L-3738-A) (3,4) LP: Dec. DL-5011, DL-8846; R. D. 4-138.
YOU DO (4).
YOU DON'T HAVE TO KNOW THE LANGUAGE (4) LP: Dec. DL-4260; R. D. 4-138.
YOU DON'T KNOW WHAT LONESOME IS (7) LP: Dec. DL-8210.
YOU GOTTA SHOW ME (7) LP: L.E.C. JGB-1001 (Au/UK).
YOU KEEP COMING BACK LIKE A SONG (4) LP: Dec. DL-4259, DL-5042; R. D. 4-138.

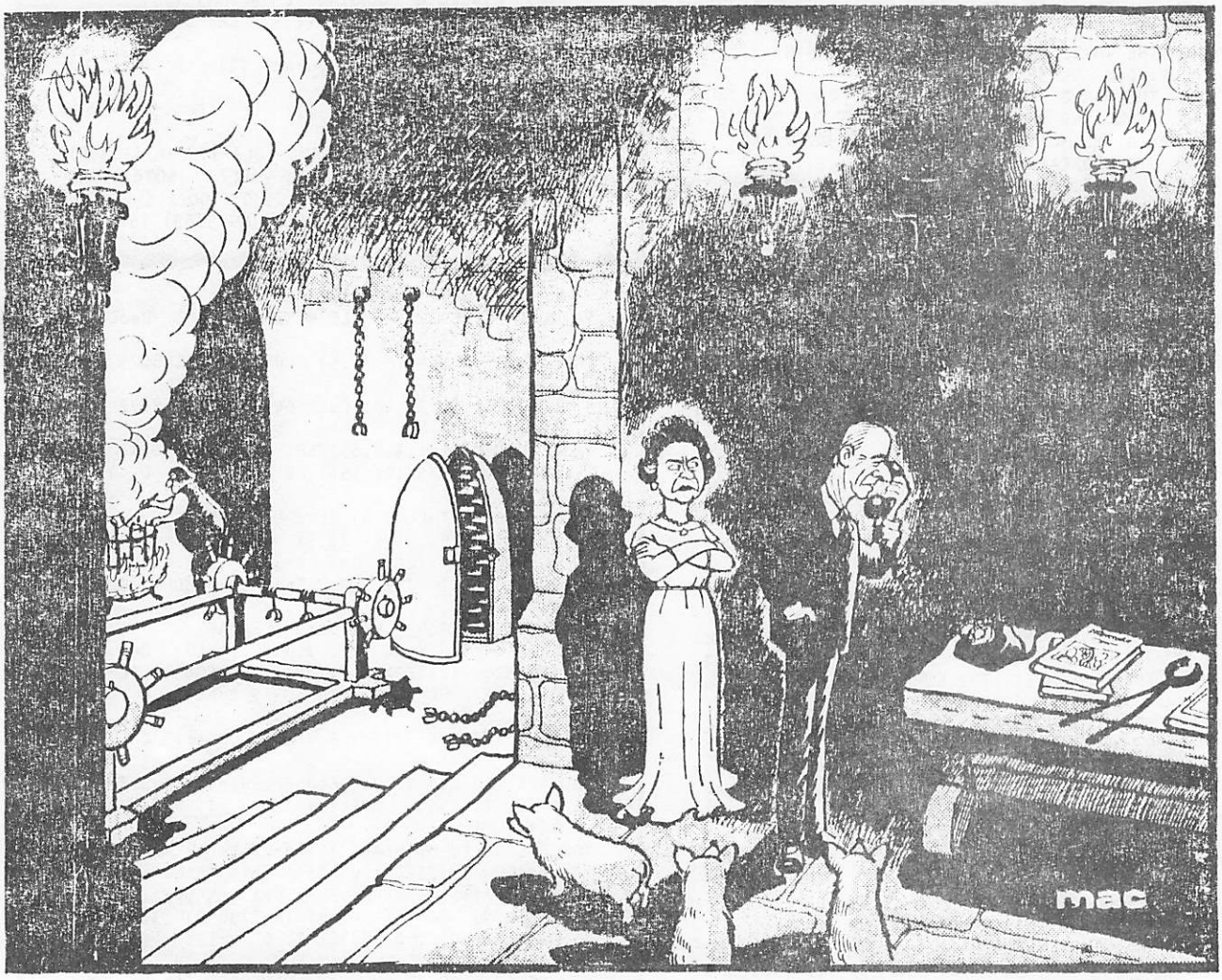
Y

YOU LUCKY PEOPLE, YOU (1) LP: Dec. DL-4255; R. D. 4-138.
YOU MADE ME LOVE YOU (1,6) LP: W. R. SM-294 (P-29)(UK).
YOU MAY NOT LOVE ME (2).
YOU MUST HAVE BEEN A BEAUTIFUL BABY (1,5) LP: Dec. DL-8142 (DX-152); R. D. 4-127 (Both Take A).
YOU SANG MY LOVE SONG TO SOMEBODY ELSE (3,4) LP: Dec. DL-5331 (Take A).
YOU TOOK ADVANTAGE OF ME (Rodgers-Hart) J.S.T. L-4449-A, 6-12-47. Unissued in U. S. LP: Shhh Bing, Vol. 2 (Au).
YOUNG AT HEART (7) LP: Dec. DL-(7)4329, DL-8417 (DXM-154).
YOUR OWN LITTLE HOUSE (7) LP: Dec. DL-4262.
YOUR SOCKS DON'T MATCH (4).
YOU'RE A SWEET LITTLE HEADACHE (1,3,6) LP: Dec. DL-4253, DL-6012.
YOU'RE ALL I WANT FOR CHRISTMAS (3,4,5) LP: Dec. DL-5020, DL-(7)8781; MCA 15019.
YOU'RE DANGEROUS (1) LP: Dec. DL-4255; R. D. 4-127.
YOU'RE DRIVING ME CRAZY (5) LP: Dec. DL-(7)4415, DL-8575.
YOU'RE IN LOVE WITH SOMEONE (4) LP: Dec. DL-4261, DL-5272.
YOU'RE THE MOMENT OF A LIFETIME (1,4) LP: Dec. DL-5011, DL-8846.
YOU'RE THE TOP (5) LP: Dec. DL-4264, DL-8318, DL-34002.
YOU'RE WONDERFUL (4).
YOURS IS MY HEART ALONE (1,3,4,7) LP: Dec. DL-5326.
YOU'VE GOT ME WHERE YOU WANT ME (4,7) EP: Fes. XP45-737 (Au).

Z

ZING A LITTLE ZONG (3,7) LP: Dec. DL-4263, DL-5417, DL-34002.

Pierre Buanot sent us this commentary on Prince Andrew's escapades.



'Looking forward to your next leave, Andrew — Daddy wants to play you his Bing Crosby records'

I recently read a book "I Remember Jimmy" by Irene Adler Among the illustrations, on page 56 was a shot of Jimmy Durante and Bing, "in the Phantom President" (1932). As Bing was still relatively unknown, he must have had a very small part - probably just a musical interlude. You might be able to find out more about this movie - see if we can find out what Bing sang - maybe even get a video cassette of it somehow.

Taken from a recent letter from Gordon Wall

Phantom President, The (1932) 80m. ** D: Norman Taurog. George M. Cohan, Claudette Colbert, Jimmy Durante, Sidney Toler. Musical antique about presidential candidate, with lookalike entertainer (Cohan) falling in love with former's girl (Colbert). Interesting only as a curio, with forgettable Rodgers-Hart score.

This is all that Leonard Maltin's "TV MOVIES 1983-1984" says about it.

OK, everyone - have any of you seen this picture? In addition to Bing and Jimmy it starred George M. Cohan. If you see it on your TV schedule, won't you please take a video cassette, and loan it to BINGANG? Here is a picture we don't know anything about - if Bing actually appears, we should get the facts!

STORY BOARD

CHRISTMAS MEMORIES

A scene from Bing's last TV program, as he sang "Little Drummer Boy" with David Bowie

RECALLED, LOVINGLY, BY

don mahoney

As the 1984 Christmas Season fastly approaches, our thoughts naturally turn to the man who was such a part of Christmases past. Each December we waited for that night when the man with his pork-pie hat and pipe would amble on the screen to sing that "evergreen" of the season. That man was Bing Crosby, and the song was, of course, "White Christmas".

Around our house we always looked forward to that night. To us, it was the "official opening" of the Christmas season. After Bing sang the winter evergreen the family would trim the tree and listen to ourCrosby Christmas albums. It was a special time by all of us, and I'm sure that your families probably observed the same tradition.

Memories of Bing's specials are so vivid in my mind. Remember Bing and his family spending Christmas at Sun Valley? Remember Bing and Jackie Gleason as Santa Clauses? How about the "Hollywood Palace"shows? We each have our own

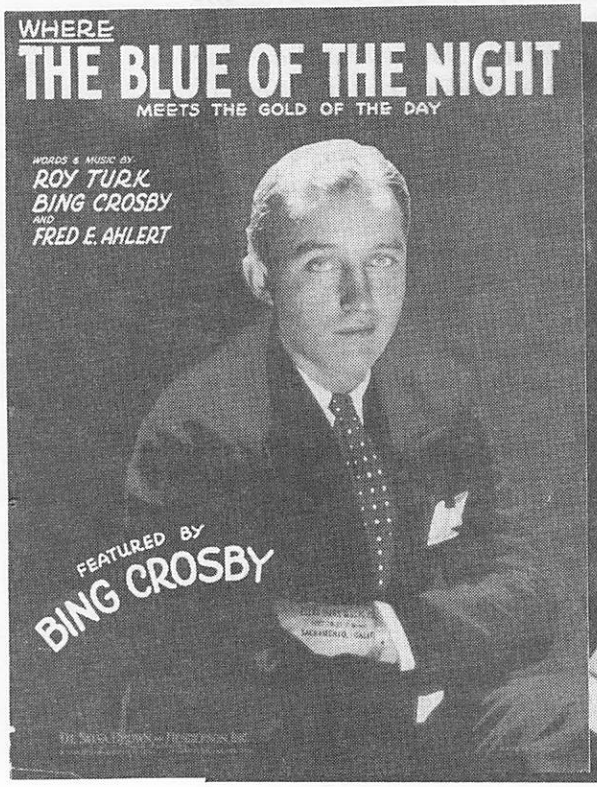
special memories of Bing as an integral part of our Christmases. My own memories center around his final special. When Bing died in 1977, I thought to myself, 'this tradition has died as well'. But I was wrong; thw whole world got to share one last Christmas with him. And what a nice one it was! Bing's duets with David Bowie and Twiggy , and the family's carols.

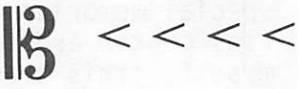
But the most touching moment of the show was the closing. After the carol medley, the camera moved in closer and Bing gave his final Christmas message.

> "Really, I guess, CHristmas has a way of calling up the people. A time to review your blessings, renew your faith. To share the warmth of the season with the new, the old friends, the family. It's a time of joy and closeness. A time to look backward with gratitude for being able to come this far. And a time to look ahead with hope and optomism to a future day when there'll be peace on earth and goodwill toward all men....."

That message read like our own personal Christmas card from Bing. Then came that moment we all waited for, the moment he opened his last Christmas for us. He sang "White Christmas". There wasn't a dry eye in sight, not just because of the song, but because we realized reluctantly that Bing would not be back for another.

So then, when Christmas Arrives this season take out the Christmas decorations pick out the tree, and put on Bing's "White Christmas" and remember all those past memories of spending Christmas with him, be it from his TV specials, his radio shows, his films, and especially his record albums. His memory lives on thanks to the media he played so large a part in developing. Never can we Crosby fans have a "Blue" Christmas!

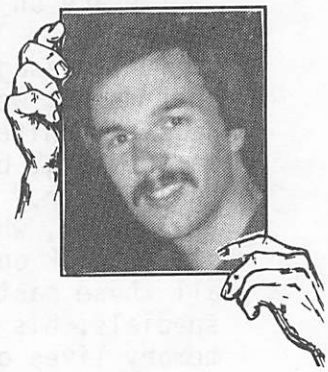


Where was Bing 

When the music started?

From Mother England come some answers to questions that were "made in the USA." Some light for several dark corners, from Kenneth W. Crossland

Here starts what might well be called the Ken W. Crossland supplement of BINGANG. When this article on over-dubbing arrived, it had with it an embryo article on "Bing 'N' Buddy" as well as two of Ken's prizes he wanted to share with you - a photo of Bing with the Concorde SST, and a full-page ad from an English Newspaper. The latter was also submitted by member Ernest A. Nagy, who is with the US Embassy in London, but Ken's got here first! Anyway, Ken holds forth from page 28 through page 37, and promises interesting developments in the months ahead. Many members have written to your editor asking about the Longines sets, and here is the first real out-and-out explanation of what happened. Read on.



The last 20 years of Bing's recording career coincided with significant changes in the technology of making grampohone records. By the end of the 1950s the era of acoustic recording was long passed, and indeed the term "Cutting a record" was close to becoming an anachronism; such was the impact of recording by tape. The days of stereo recording had arrived, and if digital recording was still to come, the art had at least developed to the point that there can have been little in Bing's recording activities in say, 1958 to remind him of "I've Got The Girl" some 32 years earlier.

Bing was never slow to seize an opportunity to use new technology to help him fit his work into his other interests more conveniently. So, with his interest in new recordings declining somewhat anyway, Bing fell easily into the practice of over-dubbing his vocals on some of his new discs - i.e., Bing recorded his vocals by singing to orchestral tracks which had been recorded earlier. The attraction from Bing's point of view were, no doubt, the avoidance of scheduling himself to fit into musician's availability and the consequent ease with which Bing could knock off the vocal chores. And from a producer's viewpoint, I would imagine that "recording by numbers" was not a little cheaper.

As far as I am aware, none of the discographical tomes has specifically identified all those recordings which were put together in this manner. This article seeks therefore to enlist the help of anyone with knowledge to spare to rectify the situation. What it doesn't try to do - at least at this stage -is to give a definitive listing of Bing's absentee recording, although some comment can be offered on those albums known to have been over-dubbed and to consider the impact of this technique on Bing's vocalizing.

The place to begin is therefore parhaps with a list of the definite overdubs, the definite 'lives' and the 'don't knows'. The listing takes from 1957 to Bing's death. The first assumption therefore - and one that is open to challenge - is that apart from the "duet" scene in "Here Is My Heart" (with himself

on "June In January") and the multi-track "Oh, Tell Me Why", Bing did no overdubbing prior to that date. Argue if you will, but at least, read on!

Definite Overdub	Definite Live	Don't Know
Join Bing & Sing Along	Bing With a Beat	How The West Was Won
Bing and Satchmo	New Tricks	Return to Paradise Is.
El Senor Bing	That Travelin' 2 Beat	Other Reprise Items
101 Gang Songs	A Southern Memoir	The Great Country Hits
On The Happy Side	That's What Life is All About	Holiday In Europe
I Wish You a Merry Christmas	At My Time of Life	Tie A Yellow Ribbon
Longines Sets	Bing And Fred	Bingo Viejo
Thoroughly Modern Bing	Palladium Program	
Hey Jude	Feels Good Feels Right	
Time To Be Jolly	Seasons	
Bing 'N' Basie		
Beautiful Memories		

There may be some odd tracks missing from that list,notably some of the singles made around 1960, and perhaps they can be picked up in due course.

The listing will, I know, have surprised some people already, if only for the inclusion of Bing and Satchmo as a definite overdub. More of that anon, but for the moment let's concentrate on that aspect where my knowledge at least, is most lacking - the "Don't Know".

Given unlimited space, I would have extended the "Don't Know" title to include "But I'll Make A Pretty Good Guess", but having tested your editor's forebearance in more ways than one already this year, I decided not to present him with that type-setting problem. But guess I will, anyhow!

How The West Was Won : I would be staggered to hear that this was an overdub simply because of the freshness of Bing's singing and his air of complete ease on virtually every track. But I could be wrong.

Return To Paradise: This album is trickier. To my surprise, several of my circle of collectors list this as their least favorite album, whilst I, admittedly with the rare benefit of a stereo copy, find it quite delightful. Bing is happy with the music, and in good voice, albeit fighting a poor balance. For my money, it is a live album, a view supported by the fact that recording was over 3 sessions spread over 3 months - usually an indication of all parties being there in a body on the day.

Other Reprise Items: This is a composite item, encompassing "America I Hear You Singing", "Twelve Days Of Christmas", the Reprise Repertory albums, "Robin And The Seven Hoods", and the various singles through "Step To The Rear".

Taking the albums first, they are usually duet items which increases the likelihood of their being done live. Moreover, photographs exist of Bing with Sinatra and Martin and Davis, apparently at work in the studio. Not Definitive proof (see "Bing 'N' Basie"), but in the absence of other evidence, perhaps good enough.

The singles are another matter altogether. For one, they have a certain 'canned' sound to them, notably "Step To The Rear", and in general Bing sounds ill at ease and locked into a rhythm and tempo - nay, even a song - which, given the chance, he would surely change. The exception is "White World Of Winter", although that is a notable loner in that nothing else was recorded with it, suggesting perhaps a quick visit to "sing to tracks".

The Great Country Hits

Strong circumstantial evidence to suggest that this was live in view of the fact that the recording session went ahead with Bing definitely suffering from a heavy cold. Moreover, many regard this as Bing's finest modern album, and certainly it is difficult to detect any inhibition in the Crosby Vocals.

Holiday In Europe

An album of two parts, or at least one third and two-thirds. The original concept was I believe for Bing to record parts of the album on visits to different European countries in 1960. Most of us are now familiar with the failure of the first, 4-song session in London. The question is "What happened next?" The "Road To Bing Crosby" - still unsurpassed almost 20 years on - tells us that the orchestral tracks for the 4 aborted songs from the London session were still used for the remake session in the USA in May, 1961. Were the remaining 8 tracks also over-dubbed to London tapes, or were they done live in the USA?

In spite of the mystery, one of my favorite LPs and one which is often overlooked - not least by Ken Barnes in his "Crosby Years".

Tie A Yellow Ribbon

No "Road" discography to help us now! This single, made in 1973 at a time when Bing seemed to have totally lost interest, was inspired by BBC's 14-part radio series and a request for Bing to record something new for the last programme. All the circumstances point to an over-dub, and a one take one at that.

Bingo Viejo

Two short years after "Yellow Ribbon", Bing was seemingly in the studios every day. This album was put together in 2 studio visits in June and September of 1975. Given that Bing had by now made known his antipathy for "tracks", and the split date, it seems likely that this was live. My only reservation arises from the subsequent emergence of the re-mixed Anahuac version, and in particular, a very alternate take of "Spanish Eyes".

So much for the "Don't Knows". Hopefully, sufficient thoughts will have been stimulated by now, which, given some nuturing, might lead to correspondence to move all of the above items into one of the other two categories.

Its not my intention to review the "Definite Lives". That task has been admirably done elsewhere by those far better qualified than I. What I want to do is consider the "Definite Over-Dubs", and in particulary the impact of this technique-good and bad.

Join Bing & Singalong; 101 Gang Songs; On The Happy Side

It seems appropriate to consider these 3 albums (4 if you count "Gang Songs" as 2) together. They share several things in common, the most obvious of which to my mind is the lack of any of the usual Crosby standards of quality. The albums can - and should, I think - be regarded as the start of Bing's period in the discographical wilderness.

What can one say about them? Being charitable, one might say that being of the singalong type, the use of the vocal chorus was used to create a kind of "campfire" effect. To me, however, they sound downright amateurish to the extent that one wonders if the vocal backings were originally intended to be self-standing. This impression is supported on those tracks where for copyright reasons (i.e. Bing's Decca contract) Bing had to opt out. But is he missed?

Bing and Satchmo

Many might be surprised to see this in the "Definite Over-dub" category, and indeed it was many years of listening before it even suggested itself to me. I was therefore particularly interested to see Ken Barnes' confirmation of the fact in his "Crosby Years". The clue for me was the track "Brother Bill", a spontaneous sounding duet, and yet if you listen closely very carefully structured such that there is little or no over-lapping between the ad-libs. "Way Down Yonder In New Orleans" is rather similar.

Having said all that, the album must be held up as an example of how to over-dub, with a minimal effect on the quality of the output. The album is essentially a "personality" album, in that it is the personalities of Bing and Satch which are on display rather than their vocal or musical prowess - primarily. And to this end, the album succeeds.

Can I take it we all know how and where the duo became a trio?

El Senor Bing

No question in mind as to which of Bing's albums is the worst - this is the one!. Apart from total illogicality in the concept (whoever heard of a quasi-French song being recorded by an Irish-American to a quasi-Latin backing!) I find the entire album terribly one-paced and unimaginative.

This is my most dubious "Definite". But just listen to it, Can you really imagine Bing sitting there, locked into those rhythms, and not saying "Hold it, fellas"? Perhaps the album isn't really clear as to its purpose. It hints at being a "singalong" with its medley type structure, and yet it hints at several other things too. Recorded within days after "Bing and Satchmo", which is further circumstantial evidence of over-dubbing. The sleeve was nice, mind you.

I Wish You A Merry Christmas

Proof at last that this technique could produce a good solo vocal album. Until I began researching this article, I had this album compartmentalized in my mind as a "Probably Live" album, even though the entire album was apparently recorded in one day. It was only on consulting the "Road" that I found that Bing was three months behind the band, 5 October 1962 against 25 July 1962, to be precise.

Say no more. Bing sounds totally at ease, even on those items where tempo must have been all-important, notably "The Littlest Angel". As an example of what could be achieved through over-dubbing, one is left regretting that there was not more.

Longines

The story of how Bing came to record thirty-odd sides for a mail-order outfit - including some of the greatest popular songs of the century - at a time when he had little interest in recording would itself make interesting reading. The set - as many will know - features Bing's vocals intermixed with orchestral recordings of songs largely associated with Bing. I assume that the orchestral pieces for Bing's tracks were recorded with the intention of Bing over-dubbing, even though this is by no means certain.

The result was, in the main, good, and in some cases (notably, "All Alone") to my mind, outstanding. Other tracks were not so good, undoubtedly done in one take and giving the first indication of the tired Crosby that was a feature of most of his mid-sixties output. Perhaps this is understandable - it must have been, after all, pretty tiresome singing into a headphone in a presumably near empty studio. One recalls Larry Parks, as the reincarnated Jolson in "Jolson Sings Again" complaining of the modern techniques of the mid-forties which placed him in a booth separate from the band - "How can a guy sing" he said "When the orchestra is in Hawaii?" More so, if they were there 3 months ago!

Thoroughly Modern Bing

Another "tired" album, done quickly in 2 days. There are some reasonable tracks - including the title track, "Talk To The Animals" and the optional extra - at least in the States - "Where The Rainbow Ends", but in general this has to run "El Senor" a close second. Canned music at its very worst.

Hey Jude, Hey Bing

More of a debate here. Ken Barnes maintains that Bing hated the album, partly because it was sung to tracks (don't believe the sleeve notes). There is however evidence of greater effort and interest from Bing and "Little Green Apples" and "Those Were The Days" stand up to comparison with any sixties 'live' performance.

A Time To Be Jolly

According to Sonny Burke, the producer of this last journey that Bing made on record with St. Nick, the raison d'etre for this album was Bing's enthusiasm for

the French song, translated into English as "And The Bells Rang". Certainly Bing's rendition bears testimony since a sense of enthusiasm is present - perhaps for the first time in a good many years.

For the rest, something of a mixed bag. The Title track stands up, as does "Song Of Christmas" and "Christmas Is Here To Stay" and whilst the album has an over-dubbed staleness to it, Bing did a lot worse- at least to my ears.

Bing 'N' Basie

Anyone looking at the rear of the sleeve would see Bing and the Count together in rehearsal. I was therefore surprised to hear that these were publicity shots only, and that a clash of schedules had forced a planned live album to join the over-dubbed club.

The predominant feature of the album to my mind is the extent to whch Bing "fights" - albeit with some success - the Basie band.Rarely, however, does he sound at ease in the way in which he did sound so with Pete Moore in similar circumstances.

Nevertheless, there are some outstanding tracks. "Everything Is Beautiful" is handled superbly well, the more so since the 'message' hardly fits the septugenarian Crosby. "Sugar, Don't You Know" stands up to any Seventies 'Live' recording, and "Hangin' Loose" demonstrates that precision timing can be achieved with over-dubbing.

Beautiful Memories

The circumstances leading to the recording of this album in 1976 are well documented in Ken Barnes' "Crosby Years". Barnes, it seems, saw some merit in having Bing sing to tracks in this instance because of the unfamiliar nature of the material - thus giving Bing more time to work on the songs. Bing it appears, was cool to the idea, proclaiming that his "worst ever album" (Hey Jude) was done that way. In the event, scheduling problems precluded the album being done in London during Bing's extended summer visit, and he did the "voice-overs" in Los Angeles in October and November. The sessions also included 2 tracks ultimately used on the "Seasons" album - the title track, and "Spring Will Be A Little Late This Year".

It would be false to draw conclusions from this album on Bing's vocal style. Barnes himself noted that Bing appeared to concentrate far more on the recording of this album, although Bing's explanation was that it was the songs, and not the backing tracks which caused him difficulty. To my mind, the results are as good as anything done live with the Barnes/Moore team, and "A Little Love And Understanding" is for me unsurpassed.

A variant on the theme of over-dubbing is for the vocal tracks to be lain down before the backing track - or at least, the main orchestral components. This was a technique used regularly by Dean Martin on most of his Reprise albums. Latterly, it has been used to enhance recordings after the vocalist has passed on - Jim Reeves and Nat Cole were probably the first examples.

Following Bing's death, Ken Barnes embarked on a major project to enhance 60 or so of Bing's Fifties' recordings with the Buddy Cole Trio. The approach is set out by Barnes in his book and the results have been debated at length in these and other pages. As far as this article is concerned, I have ignored them since by definition, the technique can have no impact on Bing's vocal style.

As ever, it is right that Bing should , himself, have the last word. In a letter to Ken Barnes in January 1977, Bing, discussing the forthcoming "Seasons" album, had this to say:

> "And this definitely is an album, I think, that has to be done live. I have never believed that you get a good performance working to a playback. You're locked into a tempo which may not be the one you really consider ideal, and as a result, the delivery is not what you would hope for".

BIBLIOGRAPHY

"THE CROSBY YEARS" Ken Barnes
"THE ROAD TO BING CROSBY" RAlph G. Harding & Others

BING & BUDDY COLE

by Ken W. Crossland & Russell R Rullman
With prompting from the past by Henry Hollow

It all began in the October 1980 issue of BINGANG. In it, the late Henry Hollow, from way over in Tasmania, offered some thoughts on the then recently released "Songs Of A Lifetime", featuring 36 of Bing's fifties' recordings with the Buddy Cole Trio, 'enhanced" (though Henry would and did argue) by the addition of the Pete Moore Orchestra. As an appendix to his article, Henry included a listing of the titles which Bing had recorded in this manner, some 200 or so in total (although Henry conceded that even the listing was incomplete), for use on the various 15 minute radio shows Bing hosted between 1954 and 1963.

Sometime later, it occured to me (Ken) that little information existed as to which of these songs had been made available on LP, either through the 'enhancements' referred to above, or though other private releases. In the April 1983 issue of BINGANG, therefore, I attempted to update Henry's list, including for example, those titles whose existence was not known until the details of all the titles purchased by Ken Barnes for enhancement were known. I also attempted to identify the likeliest source for any collector who wanted to obtain a particular title. These sources were either the LP release, or for the majority of titles, tape recordings of the original shows.

In June 1984 Russ Rullman joined the act to establish the hopefully productive partnership of Crossland and Rullman. Russ pointed out that the listing included in the April 1983 issue omitted approximately 100 titles which were in his possession, but also included 20 or so 'teasers' in that neither of us - nor anyone else, as far as we yet know -had tapings of them in our collection. Russ went on to make the point that there was perhaps a need for a comprehensive study of Bing and Buddy, encompassing not only the 15 minute radio shows, but also their commercial output, performances on Philco, Chesterfield and General Electric and, if possible, television recordings.

The essence of Russ's point is that it is of no use to try to isolate just the material used on the 15 minute shows, since few of the songs used on those shows were recorded specifically for that purpose. To illustrate, Russ offers a tape of a "Bing, Buddy and Rosie" show from the late 1950s. Of the three Crosby vocals used on that show, one was a Decca "commercial" release ("RAin"), one was a title recorded with the trio, but not to my knowledge issued anywhere on LP ("Taking A Chance On Love"), whilst the third was a duet on "Say Si Si" which to my ears sounds to be the same master as that used on the "Fancy Meeting You Here" album!

Accordingly, Russ and I have set about the task of producing a definitive listing of Bing 'N' Buddy. Hopefully, the publication will be by future pages of this magazine. The purpose of the article is to enlist the help of any kindred spirits with information, nay,even time to spare. In particular, we are looking for information in the following areas:

A. Bing and Buddy collaborations of Chesterfield

B. Bing and Buddy collaborations on television

C. Programme details of the 15 minute radio shows, including the "Ford Road" shows, "Bing Buddy and "Rosie" and the "Moonlight Becomes You" shows.

D. Tapings, or other evidence to support the existence of the following titles:

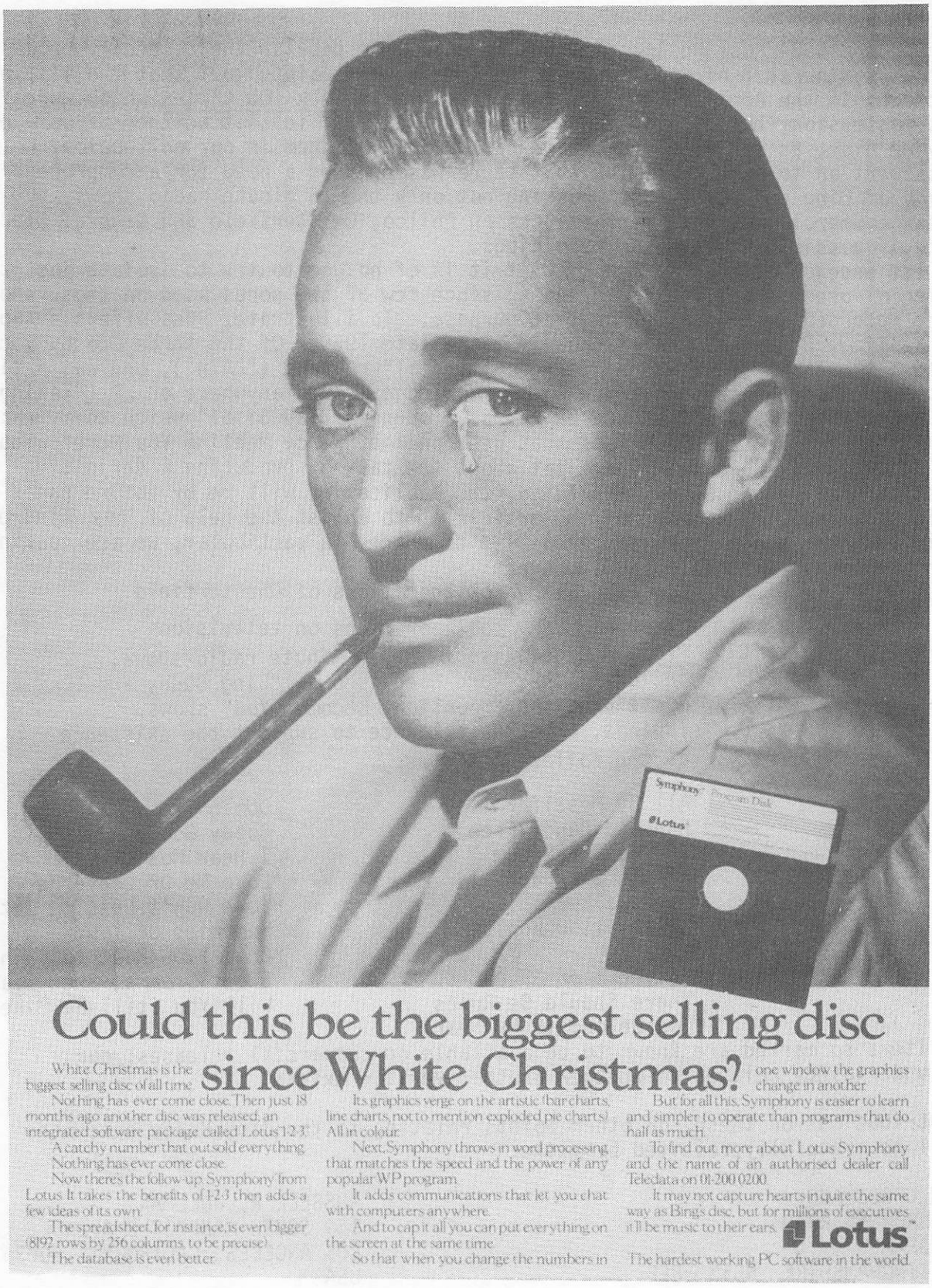
All By Myself
Fun and Fancy Free
If You Can Dream
King's Serenade
*Love Walked In
*Marshmallow World
Nevada
*Silver Moon
There Should Be Rules
*You Belong To My Heart
Domino
Goody Goody
I Hear Music
*Love Me Or Leave Me
*Love Won't Let You Get Away
Memories Of You
*On a Slow Boat to China
Sweet Dreams, Sweetheart
Will You Still Be Mine

* Items so marked are known to be available on commercial releases; our uncertainty relates to whether another version exists.

Contributions on these, or other points relating to the Bing-Buddy ensemble, will be gratefully received by either

KEN CROSSLAND
10 BROWNES ROAD
BINGHAM
NOTTINGHAMSHIRE NG13 8EF
ENGLAND

RUSSELL R. RULLMAN
159 SOUTH MANSFIELD AVENUE
LOS ANGELES, CALIFORNIA 90036
USA



When computer Age advertisers go looking for superlatives to boost their merchandise, they go readily-recognized and universally acknowledged leaders. What more natural for a disc manufacturer (what is a floppy disc, anyway?) than to find some way to associate their product with Bing? This advertisement has appeared prominently in Europe in the past few months.

TOP FLIGHT, BOTH OF THEM!

We get letters that suggest articles----------but some are in fact articles, just as they are. We'd like to share two with you.

Dear Al:
I'm here at the annual Bixfest at which the Rainbow Gardens Jazz Orchestra is appearing, taking a few minutes to drop you a line about the latest BINGANG which arrived, incidentally, just before several of us embarked on the 13 hour drive; it relieved some of the tedium, and for that I am more than usually grateful. The whole issue would have been better had not some windy fellow named Vogt wasted so much space with one of his bloated articles. The trouble was, I'd seen it, or read it, someplace before. Nevertheless, all was forgiven when I read Mark Scrimger's superb article. Mind you, I get a headache when I try to gaze into the depths of those tiny pictures while being jostled by Illinois' and Michigan's incredibly bumpy interstates.Nothing that a few aspirins couldn't fix, and well worth it.

What a wonderful creation on both your parts! I'm not sure how many of those pictures I've seen before, (some of them I *still* haven't seen! Where is Bing in 13E? (second row, second from the left) All I recognize are the ears. As I say, I'm not sure whether I've seen all of them before, but to see them put together in such a comprehensive manner - fascinating! I'll be writing to Mark, but this is surely his best work yet. How lucky we all are to have someone like him, willing to share his knowledge!

I was glad to see more on Mercer. I enjoy Vern's writing (Vern Vasey). Apropos of his mention of Bing's "What Do We Do With The World", which made me laugh out loud, I have often considered making a list of Bing's "Worst Records" (if such a list could ever be permitted!) things that I would never take to a desert island with me, nor anywhere else - if I weren't such an obsessive collector! - Things that make me shudder - offhand, there's "What's More American", "Hey, Jude", (if only for the pom, pom at the end), "White World of Winter" (a horrible choir singing 'jing-a-ling', etc.) - all of the "Sing'Along" records with the possible exception of the first -anyway, you get the idea.

Then there are the horrible Crosby records which for some reason I like. The one that comes to mind here is "Poor Old Rover", which I like to sing at parties to get people's reactions. I guess I just like dogs. After many years of listening to that record, I've finally decided that Bing is not putting us on; he was sentimental about dogs too.

Finally, there are the Crosby records that are for one reason or another terribly sung. Ken Barnes chooses "Night and Day". Actually, that one's all right for me. The absolutely worst for me is "Star Spangled Banner", in which Bing ducks the bravura nature of the song, and slips into his head tones when he must belt. Ah, well, this is a game which only true Crosbyphiles can play. Back to the issue at hand.

I want to thank Wayne Martin (yet again!) for his sterling endeavors.There is little I can add to what I've already said about his research. It was necessary, and he has done it well.

Finally, I want to add a word about our friend Stringbean. I very much enjoy his reviews. They are refreshingly light-hearted, yet he manages to get some substance in them, too. I will write separately to him later.

This letter accompanies a copy of the RGO's record, and I hope you enjoy it. I chose the numbers, and wrote the notes under my nom-de-chanson - a name which may seem familiar to you. (This record is reviewed elsewhere in this issue).

Thanks, again,

Gordon

Gordon Vogt

MALCOLM E. HOLT, 417 - 7th Avenue N.E., Glen Burnie, Md. 21061: I did want to write you after recently receiving the last Issue of BINGANG. Your publication is definitely the best I have run across of all the "fan" publications and the last issue, though late, was well worth waiting for. The discographical data is of major importance to collectors, and the record reviews have not lost their valus since Lance's death. "Stringbean" is doing just fine.I would like to renew my request for the publication of a directory of club members. This would be of great value to collectors and would, I feel, lead to fulfilling your request of more contributions to the publication from a more diverse group. I realize that there is a monetary consideration here but I am certain the membership would be willing to buy such a directory.Subscriptions could be taken prior to publication to determine such a need, and if the bucks weren't there, refunds could be made.

Now for a personal opinion of Bing's later work. It seems funny to say that a figure of his stature was on the way to a "comeback" but that is the impression that I got from his last records. Bing himself had stated that during the last ten years or so that "It just doesn't sound right anymore" and he certainly was the best judge of his own work. The Crosby-Basie and the Amos album certainly substantiated that judgment. But in the last couple of years of his life he KNEW he sounded good, and his choice of London as the staging of his performing renewal was right on target. The European audiences were much more responsive to his style of singing than the Americans, and the Palladium was the best stage for substantial artists in the world. And contrary to the opinions of some of the writers in BINGANG the choice of the Pete Moore orchestra could not have been "righter". In my opinion he finally had "his" band, an identifiable, swinging orchestra of multi-colors that fit him like a glove. The Moore orchestra to me provided Bing the "Sound" that he had been lacking - - it was the same as the Sinatra-Riddle sessions. You heard a few notes of the band and you know it was a Crosby record. I feel that his last records are among his very best. The infectious humor is still very much in evidence and the low notes on the ballads are absolutely breathtaking. They rival any of the famous lows of Dick Haymes. The phrasing, as always, is impeccable. I really believe that had he lived and continued at this high a level that he would have brought good music back to the American public via radio and discs. And that Moore orchestra was his, as if he were the leader of the band. My wife is not a Crosby fan, but she fell in love with the English discs and fortunately for me I can now hear more Bing at home. I think Bing was singing well and he relished it. You can hear the self assurance on the records, moreso than anything he has done in years. To knock these discs, to me, is eliminating a "Major" part of the great career, not as many suggest the final gasps.

Of interest to Crosby fans, perhaps, are these words of Tony Bennett, recently appearing in the Baltimore area. Then Sinatra, in 1963, called Bennett "the best singer in the business". Bennett says that "People said it was to be expected. They said this was only one Italian applauding another simply because he was Italian, but Crosby said the same thing about me - that statement changed my life. I went through a metamorphosis. I felt I had to live up to that accolade. I began to shape up, work with discipline. I felt I had to take care of myself. I give great credit to that statement. It brought sanity to my life".*

(*as reported in column by Lou Cedrone, The Evening Sun, Wednesday 7-25-84)

And as a follow-up to that interview, and a prelude to Bennett's performance, at the Baltimore Harborplace Pier 6 Concert, Jack Donovan reports the following Bennett quote in the Sun in its early morning edition of July 27,1984: "People don't realize it but Bing was a musical genius. He made everything look so easy. His duets with Louis Armstrong are the best I ever heard".

Best Regards - Malcolm

01-863-3141

John McNicholas
18 Greer Road
Harrow Weald
Middlesex
HA3 6JF
ENGLAND

22 August '84

Dear Mr Sutton

Sometime in late September this year I'm hoping to put on the market commercially, the first two LP's of a new series that will be called "THE CHRONOLOGICAL BING CROSBY".

This series will contain every commercial recording, in chronological order, that Bing ever made including all known takes, from his first known recording (I'VE GOT THE GIRL in 1926) onwards.

Initially there will be 1000 copies pressed of each volume which will retail at £5. 75. per disc including VAT.

This series will be available to everyone and will appear on the new JONZO label.

The mastering is in the very capable hands of John R. T. Davies who, as you probably know, is a highly respected sound engineer and the discs used are from the shelves of such well known collectors as Brian Rust, Ralph Harding and Derek Parkes to name a few.

You may like to know that these first two volumes will contain the following titles --

"THE CHRONOLOGICAL BING CROSBY" VOLUME ONE

DON CLARK ORCHESTRA

I'VE GOT THE GIRL

PAUL WHITEMAN ORCHESTRA	side 2
WISTFUL and BLUE	SIDE BY SIDE-1
SHANGHAI DREAM MAN	SIDE BY SIDE-4
THAT SAXOPHONE WALTZ	I'M IN LOVE AGAIN
PRETTY LIPS	MAGNOLIA
MUDDY WATER	MISS. MUD/I LEFT MY SUGAR-2
I'M COMING VIRGINIA-7	MISS. MUD/I LEFT MY SUGAR-3
I'M COMING VIRGINIA-9	SWEET L'IL/AIN'T SHE SWEET

"THE CHRONOLOGICAL BING CROSBY" VOLUME TWO

	side 2
MY BLUE HEAVEN	THAT'S GRANDMA
THE FIVE STEP-2	MISS ANNABELLE LEE
THE FIVE STEP-3	CHANGES-2
THE CALINDA	CHANGES-3
IT WON'T BE LONG NOW	MARY-2
OOH! MAYBE IT'S YOU	MARY-4
MISSOURI WALTZ	OL' MAN RIVER

It's possible that some of your readers will want to purchase these LP's and I would be extremely grateful if you would advertise this new series to the members of your "BING GANG".

If you know of any genuine takes other than those listed here I would greatly appreciate a word from you.

Yours sincerely

John McNicholas

40

See reviews of these records elsewhere in this issue
ed

This is an ad

ADVERTISEMENT

JIM FORTE, 722 SUNNY DELL DRIVE, CLERMONT, FLORIDA 32711: I need and want very much "Swinging on a Star (DL4257), from "Bing's Hollywood", and "How the West Was Won" (RD 27196/7 and LPM 9889). I have for trade the following, all in very good condition:

East Side of Heaven (DL4253)
Zing a Little Zong (DL 4263)
Drifting and Dreaming (DL 8268)
New Tricks (DL 8575)
Road to Hong Kong (Liberty LOS 17002)
But Beautiful (DL4260)
Cool of the Evening (DL4262)
Songs Everybody Knows (DL 4415)
Around the World w?BC (DL 8687)
P. Whiteman 50th Annv. (includes Rhythm Boys Reunion)

ROY A JONES, 433 METAIRIE ROAD, METAIRIE, LOUISIANA 70005: Want copy of studio recording of "STARDUST" by RUSS COLUMBO, and information as to name of movie or TV Movie it was used as background music. Reply to Roy Jones, Please!

JACK SOUTHER - 2011 - 44TH AVENUE, SAN FRANCISCO, CA 94116: Bing Crosby "WANTS" and "FOR DISPOSAL" lists solicited. Large amounts of US lps, 45s and 78s for disposal, such as "High Tor", "Road to Hollywood" series, Australian Crosbyana series, other rare 12" LPs. Most 10" Decca LPs. V Discs, 12" and 16" transcriptions, several acetates from the Crosby auction. Most rare US 78s.

I will offer $20 each for the following in better than excellent condition, or will trade accordingly:

Decca 45 RPM Box Sets
(3-4 singles per box)

9-103 South Pacific
9-111 Victor Herbert
9-163 Stephen Foster
9-164 Jerome Kern
9-210 Al Jolson & Bing
9-224 Country Style
9-232 Bing, Dixieland Bands
9-246 Down Memory Lane, Vol.2

Columbia 45 RPM Box Set

B-280 Crosby Classics Vol. 1

Decca 10" - 78 RPM Albums

A-805 Bing Sings Song Hits
A-811 Go West, Young Man
A-826 Way Back Home
A-832 Bing Crosby & Al Jolson
A-844 Country Style
A-847 Yours Is My Heart Alone
A-852 Dixieland Bands
A-862 Down Memory Lane Vol. 1
A-866 Down Memory Lane Vol. 2
A-874 Beloved Hymns
A-926 Road to Bali

ON & OFF THE RECORD. OR, WHAT'S NEW TO REVIEW??

James Raymond Crenshaw has flown the California scene, together with his engaging wife, Sonja . "String - bean" has completed his stint with the Air Force, and he has been more than anxious to return to his home-state, South Carolina. We Suttons - both of us - have considered our - selves lucky to have had them both as friends, and as fellow members. "Stringbean" will continue to be our critic on the music scene; we have hopes that even without the intimi - dating presence of the editor, Jim-oops! - "Stringbean" will continue on time, and on the beam, as in the past.

We waved goodbye to the two of them yesterday. It was our great and pleasant experience to have them spend their last night in California here in Sutton Manor. Please excuse the editor's bemoaning his personal loss - for you members will still have him at your beck and call, as in the past, through these columns. I'll now step aside for the material prepared in your behalf by our seer of the recorded sounds and rhythms of Crosbyana.

Stringbean Carruthers

Dear Fellow Record Lovers:

It seems like only yesterday when BINGANG last darkened your mailbox and bright-ened your day (Or was it the other way 'round?) and here we are again.

I'd like to take a few lines here to thank everyone of you who have written in with comments and suggestions for the record review column. Please keep those cards and letters coming - not only because I like to get mail, but also so we can tell if we are meeting your needs and preferences; and, "Stringbean" gets a kick out of hearing from exotic foreign-like places such as Canada, Australia, and Brooklyn!

I asked the editor if I might devote some space in each issue to talk about some aspect of records and recording - in hope/hopes of stimulating a new line of thought or by simply enhancing your appreciation of the Bing records you already have, be they three or three thousand in number. I succeeded with my pleadings, against the editor's best judgment, and so, here goes!

All readers are encouraged to write to me, care of "BINGANG", with your ideas and questions, the best of which we'll work into these columns. Ne need to be bash-fulhere as questions can range from "Why is the hole in the middle of the record" to "What is a typical lathe-stylus velocity in terms of feet-per-second when cutting a 15,000 HTZ test signal into virgin vinyl when the ambient temperature is 68°?" If the first question seems obvious, and the second one useless, then this is the col-umn for you. In this issue, let us consider "A STEREO CROSBY PRIMER". Read on - -

A stereophonic sound system, or "stereo" is capable of receiving (at the stylus and cartridge), processing (at the amplifier), and reproducing (by way of 2 or more loudspeakers) two separate signals at the same time; one for the left speaker, one for the right. By recording a sound using two microphones a certain distance (this distance varies) apart, we can simulate the "three-dimensional aspect of sound that our ears require to make them think that Bing and Scobey are in our living room having an all-night jam session.

After toying with the idea for a number of years, stereo became a commercial reality in the late 1950s. As a point of interest, the song "True Love" by Bing and Grace Kelly was recorded in "true stereo" - (I'll explain that in a minute) but to my knowledge was never released as such. Before you all write in to say how you have a stereo copy of the "High Society" soundtrack album, which may be "true" stereo, I must warn you of "electronically enhanced" stereo, less elegantly referred to as "Fake" stereo. This is done by recording a monoaural signal on both channels of a stereo tape, and delaying one side a few thousandths of a second to give an "echo" effect. Not really "cricket", don't you see?

All this is to say that some records were recorded in stereo and mono, and only released in the mono version, and even more incredibly, if at some later date a stereo version was needed, sometimes the mono version would be dressed up in fake stereo, and VOILA! stereo. All the while the real stereo languishes in the vaults.

If you haven't caught on by now, the mono/stereo issue gives you something else to collect, if you don't have both types. It also enhances your appreciation of your collection, if you do. Is there enough interest to warrant a true/stereo/fake stereo/mono discography? Some of the early stereo and later mono issues may be quite rare.

Now that I've shaken the hornet's nest, let's kick off the real column with a couple of discs that should be of interest to us Crosby collectors, but maybe not for the usual reasons.....

AROUND THE HALL VOLUME TWO
John Joyce EnglandJGB 1003
Available in US from BINGANG

Bing with the John Scott Trotter Orchestra. A Limited Issue. Volume No. 1 of the "Fabulous Rice Tapes" from John Joyce was reviewed in the last issue of BINGANG, with an explanation thereof. Outstanding track in this record is "Honeysuckle Rose, with English comedian-pianist Alec Templeton providing a tasteful background for Bing's subtle rthymic charm in full force.

The remastering shows a fine "gold from the dross" piece of work, and the sound quality is what we have come to expect from John. I must admit, however, that for my "druthers" John has probably mined most of what is entrancing from the dusty discs found in Trotter's dusty basement. (Hold the angry letters!)

Don't get me wrong, like you I'm exceedingly glad that people are going to the trouble of producing new Crosby material, and I'm doubly happy when they contain previously unissued material such as this one does. But, every number isn't a winner.

Anyway, where else can we find Bing singing these?

Tip-I-Tip-I-Tin
The Umbrella Man
Man With the Mandolin
Angel in Disguise
When You Wore a Tulip
Blue Orchids
In An Old Dutch Garden
Love Is All
I Know That You Know
Get Out and Get Under
Says My Heart
Honeysuckle Rose
Oh! You Crazy Moon!
TellMe, Little Gypsy
Play, Fiddle, Play
Gypsy Love Song
You Took the Words Right Out of My Heart
Garden of the Moon

Choice of Material: 1 Remastering: 1 Mechanical Production: 1

RETURN TO PARADISE ISLANDS
Reprise, Japan P 7703

This is a 1963 Reprise album lovingly resurrected by Warner Brothers/Pioneer of Japan. I borrowed our editor's original so that I would be able to make some sound comparisons, and was pleasantly surprised to find the Japanese Reissue to be superior in every way, from its sharper picture and more vivid color on the cover to the thick and silent virgin vinyl of its disc. If that's not enough, this record is in true stereo. While it was issued in the US in stereo, most copies sold were mono, and the mono copies are what turn up in dealer's shelves today. So, all of you check your collections for a stereo US copy, and let us know how many are around. Monoaural number is R6106, Stereo, P7703.

The "Bean" highly recommends this LP for all the reasons above, and because I feel that these Japanese Crosby LPs will be highly sought after when they go out of print. Don't pass it over just because you "already have the original". By the way, the song "Lovely Hula Hands" does not refer to the Irish Clan of the same name!. Included in this album are:

Return to Paradise	Adventures in Paradise
The Hukilau Song	Frangipangi Blossom
The Old Plantation	Forever More
Lovely Hula Hands	My Tane
Love and Aloha	Beautiful Kahana
Keep Your Eyes on the Hands	Home in Hawaii

Also included is a lyric sheet, in English and Japanese.

Choice of Material: 1. Mechanical production: 1. Performance: 1!

THE ROYAL GARDENS JAZZ ORCHESTRA
Privately produced A-1928

Well folks, this is it - the pick of the litter this time. I realize that I'm risking career suicide by choosing a non-Crosby record as the hot item, but I'm standing my ground on this one; read on ----

The RGO is a Canadian 8-piece Dixieland outfit that swings harder than Sister Kate's back gate. The staple of their repertoire is Crosby/Beiderbecke tunes, but they are by no means limited to these. Club Crosby's own GORDON VOGT (sounds like vote) holds down the drum set, as well as the Crosby vocal solos. Gord's (sounds like "gourd") voice is a pleasant idiosyncratic hickory-smoked baritone, so don't worry about having to sit through the painful bleatings of another Crosby imitator. The instrumental work is also top drawer, and if you ever wondered what Bix and friends would have sounded like in hi-fi, here's your chance to find out.

Included is a scorching re-creation of "Mississippi Mud"that features the "Resuscitated Rhythm Boys" having as much fun as their predecessors did in '28. The bass sax work here is most reverent - - or sufficiently irreverent to be enjoyable.

I could write for pages more, but the editor would blue-pencil it all. I only wish Bing could have heard how he is remembered by this group - I'm sure he would have enjoyed this record as much as the "Bean". We're trying to get a few copies for those members who always write in when they read about an interesting record. Hope we are able to do so!

Rhythm King	Big Boy
I'm Coming, Virginia	If I Could Be With You
Louisiana	Mississippi Mud
Lazy Day	Six Or Seven Times
Minor Drag	Sunday
Brother, Can You Spare A Dime?	Telling It To The Daisies

Choice of Material: 1 Performance: 1 Best Effort

SENTIMENTAL BING CROSBY
English Decca TAB 31

I'm about to get overly sentimental over this seemingly innocuous re-package of 14 of Bing's later songs, so I owe you an explanation.

Minus the title song, this LP is basically the 1976 "Feels Good, Feels Right" LP, with three extra songs from the same session, so I didn't expect too much when I slipped it on the platter at about noon on the 3rd of October. I was really buttered up by the time side two rolled around, though, and Mr. Crosby KOed me with the song "The Rose In Her Hair". I jumped up, 'phoned my wife to come home to lunch, ran outside and clipped some roses off a nearby (and unsuspecting) rose bush, fixed lunch..... well, you get the idea. The fellow playing the harmonica on this song should be knighted, but the highlight is Bing, all the way. Ladies and gentlemen, Mr. Crosby left us his legacy all over this LP, and I'm going right out to buy mine now. One of the best thought-out re-issues of the decade, Bing's work here brings to fruition a lifetime of singing better than anybody else.

"I'm Getting Sentimental Over You", "That Old Black Magic", and "At Last" are added to the mix from "Feels Good", and the "Once In A While" here is take 3, a bonus unexpected.

Material: 1 Mechanical Production: 1 Performance 1!

BING CROSBY IN THE THIRTIES VOLUME I
JSP Records, England JSP 1076

Here's another "must" this time. Side 1 of this LP has the songs "Please" and "Here Lies Love" from the promotional disc of the movie "The Big Broadcast of 1932", 6 songs from Bing's Kraft Music Hall radio show, backed by the Jimmy Dorsey Orchestra, including "Some of These Days" and "With All My Heart" from the first KMH show known to exist, and side 2 consists of 10 songs with backing by the John Scott Trotter Orchestra. The sound quality of the whole record is outstanding (considering their "Rice Tapes" origin) but I can't rave enough about the unexpected clearness of the material from the "Big Broadcast" disc. Bravo, JSP, whoever you are!

The snaps and pops are present on the "Rice Tapes" material, but very well masked without gelding the musical content.

The "Bean" says the 2 songs from the "BB of 1932" alone are worth the price of this record.

Choice of material 1, 2 Remastering: 1 Mechanical Production: 2

ELJER'S 75TH ANNIVERSARY ALBUM 1904-1979
RCA Special Products DPL 1-0375

Has the Rhythm Boys doing "Mississippi Mud", plus various other RCA Artists. Here is a trivia question about Crosbyana: On what RCA LP does Bing appear with two toilet bowls and Paul Anka? Stumped? Try this one: How many album covers contain a small black-and-white picture of Bing and a large full-color picture of a Royal Blue commode? If you guess DPL-1-0375, move to the head of the class. This LP was specially done by RCA for the 75th birthday of Eljer Plumbing Fixtures Company. The whole package is unintentionally hilarious , what with liner notes stating right over some of the illustrations "The past is behind you". The inclusion of Fats Waller doing "I'm Gonna Sit Right Down and Write Myself a Letter" only fans the flames of unintended parody. I'm not sure who was behind this package, but if Bing had lived to see it, I'm sure he wouldn't have taken it sitting down. How could RCA sink so low in producing this album?

For those who want Bing in a novelty package only.

BING CROSBY & FRIENDS # 2
MAGIC/AWE 10
Legend Music,Edgware,Middlesex,England

I hope the "Bean" isn't cultivating the personna of a chronic critic - that is, someone who "hates everything', but there seems to be an inordinately large number of "thumbs down" material submitted for review this time, and this album is one of them.

The concept of this album is a sound one, to showcase Bing's unique talent for singing with someone else - not a talent shared by all great soloists. The stumbling block here is the sound: dull, dull, dull. I'm afraid that whatever this record was mastered from was too many generations removed from the original source-i.e.-a tape of a tape of a tape of a tape - and so on. These duets are apparently all from Bing's radio shows, and should be available in better sound than is found here. Included are:

Baby, You Can Count on Me/Peggy Lee
Songs Gotta Come From TheHeart/Durante
La Borrachita/Lina Romav
Go West, Young Man/Groucho
Timber Trail-Sunshine/Ezio Pinza
Anything You Can Do/Ethel Merman
Clementine/Burl Ives
Until The Next Time/Mickey Rooney
Indian Summer/Dorothy Kirsten
I Still Suits Me/Peggy Lee
For What/Bob Hope
Michigan Medley/Beatrice Lillie
Brahm's Lullaby/Danny Kaye
Keep On Smiling/Fred Allen
Whispering-Bye Bye Baby/Jolson

Choice of Material: 2 Remastering: 4 Mechanical Production: 2

JUDY GARLAND IN HOLLAND VULUME # 3
Obligato/GIH 6100 Stereo Amalgamated-type

Three words come to mind: "BAD, BAD, BAD". (But did he like it? Ed.) Side one is 25 minutes of clapping and 5 minutes of a terribly recorded Judy Garland. Side Two's dead and laid-to-rest sound quality is surpassed only by its annoying habit of sounding a half-step too high (faulty recording lathe speed, or else they used someone's three-dollar tape recorder's efforts as master).

Don't buy this record; don't even read the titles of Bing's efforts with Judy; Don't even read this review!

Bing sings the following, with Judy along for the ride:

Limehouse Blues
April in Paris
Isle of Capri
Any Town Is Paris
How Could You Believe Me?

Choice of Material, Mechanical Production, performance: Don't ask!
PS: There aren't even any liner notes!
(Editor: But the hole is in the middle of the record, Stringbean!)

THE BEST OF BING
MCA Coral BC 24
N.ZEALAND IMPORT

This 2 LP set has been available before in several other guises and is therefore no hot potato. The theme here seems to be Bing's golden records, with 13 of the 24 songs being million sellers. A nice package of the '30s and '40s hits, if you r don't already have one of the earlier sets.

Songs too numerous to list, and too-well-known, anyway.

Choice of Material: 3 Remastering: 2+ Performance: Golden

CROSBY AND COMO
Broadway Intermission
BR - 123

This is the latest of the Broadway releases of rare Crosby material, and what a barrel of on-the-air monkey-shines! Bing and Perry never got together in the studio for an LP, but they did appear on each other's 1960 TV shows for some heavy-duty medley singing to make up for other lost opportunities. These two are as charming and laid back as can be, effortlessly ribbing each other between and during the 70 songs included.

The highlight, for me, was Bing launching into "C O N S T A N T I N O P L E" and mis-spelling it, then saying "I blew it" while Perry is singing the next line of the song, and trying not to crack up (to no avail). The sound is a bit dull (as is to be expected from early TV broadcast audio) but the material is good, and not available anywhere else. A "must-have".

Choice of Material: 1 Remastering: 2+ Mechanical Production 2+

(Editor: For those of you who may miss having Mark Scrimger in this issue of BINGANG, you can find him on the liner notes of this album.

ONE NIGHT STAND WITH BING CROSBY
"Twentieth Anniversary in Show Biz"
Joyce 1128

(Editor) Let me hasten to assure the reader that this is not John Joyce of England.) This is taken from Bing's Chesterfield Radio Show of January 17, 1951, commemorating his "20th year in show business". "20th year in radio" would be a little closer to the facts, I would think. Anyway, all of the stuff is available on the "Sounds Rare" BING AND LOUIS LPs in much better sound quality.

An unnecessary effort - another dud.

Choice of Material: 3 Remastering: 3- Mechanical Production: 2

FLASH! FLASH! FLASH! FLASH! FLASH! FLASH! FLASH! FLASH! FLASH! FLASH! FLASH!

Here are four late-comers - they arrived at the home of the editor the night before press-time, and there was no chance to get them into Stringbean's hands, and then get a review back in time for this issue of BINGANG. Ergo, the editor again returns to the lists to review a few, and risk his reputation one more time!

THE RARE ONES
("Songs never before on Domestic Album")
BROADWAY INTERMISSION BR 128
Box 100
Brighton, Mich. 48116

Perhaps here is an antidote to an overdose of "the fabulous Rice Tapes". One must realize that the source of fresh material for the Crosby Appreciator is rapidly approaching the vanishing point, and that soon every sound that Bing ever made has at last been put on tape, or on record at least once. In the instant case, the producers have wisely refrained from raiding obscure hoarded private recordings, and rehearsal tapes, and have instead gone to theonce-recorded, but not necessarily all-common supply of, as the album jacket calls them, "The Rare Ones". As Mark Scrimger (where have I seen that name before?) states in the liner notes, "An album that gathers these rare tracks together on one package is long over-due.....Count yourself lucky if you have any or all of the originals. If not, here is your chance to own THE RARE ONES".

Here are the titles: I've Got The Girl; Poor Butterfly;Face The Music Medley; Learn To Croon; Don't Break The Spell; Old Man River; Angels Of Mercy; By The Light Of The Silv'ry Moon; But Not For Me; Iowa; Early American; Dear Friend; Thanks (with Phil Crosby); Why Do I Like You; Silent Night; Adeste Fidelis-Lift Up Your Hearts-Stabat Mater; White Christmas; You're In Love With Someone; Top 'O The Mornin'; The Donovans; Oh, 'Tis Sweet To Think.

This album cries out for expanded liner notes - what makes some of these "Rare Ones' rare? What makes the version presented remarkable, as compared to other recordings of the same song? Maybe we can get Mark to write a short article for the April BINGANG telling us about this album, and his experience in helping to assemble it, and writing the liner notes!

Clearly, some of these songs, and some of those on the following record, "The Mills Brothers", came to the recording studio on a cassette tape, with the resultant limitations in fidelity and overtones; nevertheless, the material has been processed more than adequately, and if you remind yourself frequently of the age of the original material, and how poorly similar material has been processed in the past, you'll find this record enjoyable, and, as Mark says, a good buy!

Choice of Material: 1 Remastering and Processing: 1-

THE MILLS BROTHERS
("Early Transcriptions And Rare Recordings")
Broadway Intermission BR 118
See Address Above

This album is sort of a cheater, for it is ostensibly a Mills Brothers record; however, it is doubtful if the record, without the cuts that also feature Bing, would have enough appeal to rate it over other Mills

Brothers collections. However. Side one is made up entirely of tracks with Bing, save 2 tracks from radio, with the forgetable Al Jolson. From commercial records we hear Shine; My Honey's Lovin' Arms (Takes A and B - both!); and the "Gems From George White's Scandals" with not only Bing, but also the Boswells, Frank Munn, and Victor Young. Radio contributes tracks of Up The Lazy River/Paper Doll/ You Tell Me Your Dream; and also from the commercial effort, Dinah (take B).

The balance of the record is a pot pouri of the Mills, Dick Powell, Duke Ellington, Cab Calloway, and Mr. Louis Armstrong. Included is the W.P.A. Blues" which has the distinction of being removed from the market because Mrs. Roosevelt felt that its somewhat less than favorable references to the "new deal" programs were objectionable.

Our friend Mark Scrimger also participated in the assembling of this record, and this fact alone should make it assume desirable qualities. Broadway Intermission has shown a commendable inclination to supply collectors with quality material which is not readily available , and these two records alone should put the name of Broadway in our little black book of "good numbers". Broadway has a free catalog, and you are encouraged to write to them at Box 100, Brighton, MIchigan 48116, and review their other available discs.

THE CHRONOLOGICAL BING CROSBY
VOLUMES 1 and 2 of a dizzying Series
Jonzo Records Post Office Box 212
Harrow,MIddlesex, HA3 7LD - England

Initially, the concept of these albums staggers the mind - the producers intend to do no less than present Bing's entire recording career, from "I've Got The Girl" through the final 1977 tracks, including every master and take that has come to light by way of test pressings, as well as by commercial release. The mere size of this task is difficult to grasp, especially when it would appear that the person to whom this effort would appeal would be that person who already had such esoteric items, and who could appreciate them. When first we started our Crosby collection, the possibility of such a wind-fall came only after long days of searching, unsuccessfully for a copy - any kind of a copy - of one of our many missing discs. For the sluggard, this will be like falling into a pit filled with Chanel No. 5. To the active and semi-successful collector, it will offer him much more than he wants, or needs. However.

I have nothing but admiration for the entrepreneurs who take on such long-going projects with the supreme faith that the early joiners will stay on board until the last dog is hung. Volumes One and Two present 29 tracks, At this rate, and including all known alternate takes, this means the producers anticipate a series that will run to over 150 records - ten times the number of records in Bing's "Hollywood" series. It also means that a lot of chaff will be re-processed to present the collector with a few kernels of missing gold. Oh, well, we are a nation of people wo buy on impulse, and my impulse is to cry out" I want every one of them! Sign me up! When will the next copies be available?"

Please don't interpret the above as putting down this effort. It has been the dream of many collectors, but up to now, no one ever had the courage to undertake such a gargantuan effort. Heavens knows, the material is desirable! and the packaging and the liner notes are splendid.

The two album covers to date tastefully present large early photos of Bing, with Al Rinker on Volume 1, and alone on Volume 2. The aim apparently is to have a differing color scheme, in paper and ink color for each volume. The liner notes are presented by Colin Pugh, who is a recognized authority on the source and origin of Bing's records. His presentation "The Alternate Bing Crosby" is now source for all serious collectors who want valid information about recording dates and their accomplishments. Colin sets the scene for each song, and you will find the reading of his notes an enjoyable part of reacquainting yourself with Bing and his records. The thought presents itself, that in playing these early Whiteman-day recordings of Bing's, you might well have at hand the splendid "Whiteman Years" series by Mort Miller, which appeared in BINGANG issues of April, 1982, October 1982, and April of 1983. Incidentally, these articles will appear shortly after the first of the year in a separate booklet, to be available from BINGANG for a to-be-determined price.

Volume one takes us from December 22, 1926 through June 20, 1927. Volume two runs from July 6, 1927 through November 17, 1927.

Among those contributing discs for remastering are our old friends Ralph S. Harding and Brian Rust. The pedigrees for this series are impeccable, and we wish the entire effort well.

Choice of Material Well! Remastering, Production: 1 Performances: Early Gold

JACK ASH FINDS A GEM!!

AND HE SHARES HIS DISCOVERY WITH US!

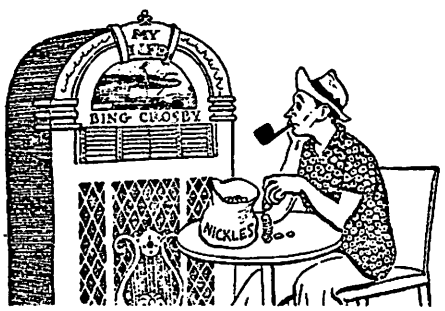
Following receipt of his copy of the delayed APril 1984 issue of BINGANG, member Jack Ash found that the article on "Bing's Things" reminded him of a recent acquisition; he had recently come across a 6 inch card-record, which was a promotional device for the Remington Roll-A-Matic Shaver, and it featured Bing Crosby, Rosemary Clooney, Louis Armstrong, and the Hi-Lo's, singing, of course, about the virtues of the Remington Roll-A-Matic.

For a phono-card, the music is clear and sharp; Jack felt that this fitted in well with the other off-beat phono-cards bearing Bing's voice, and while it is strictly not one of "Bing's Things" (being produced under Columbia's aegis, rather than Bing's) it is every bit as collectible as Bing's 7 inch records for Pacific Northwest Bell Telephone, "Holiday in Washington" and "Holiday in Oregon" or for the Department of Business Development, State of Minnesota, on which Bing and Bob Hope extol the "Vacation Road to Minnesota". These little promotional discs were pressed by Capitol, and they perhaps fell short of the total "Roll-A-Matic" distribution.

Letters have been sent to Remington, Columbia, Pacific Bell (Northwest) and the State of Minnesota, asking for data on the distribution and quantities of the records; at press time no replies had been received. Full information, if received, will be included in the Spring 1985 issue.

There may be others, generally unknown, waiting to be classified. If any readers know of similar, off-beat records with Bing on them, please let us have full information on them, and we will list them in future issues.

For the present, we wish to extend our sincere thanks to Jack Ash of Brooklyn for taking the trouble of writing to us about the Roll-A-Matic record,, and for making a cassette of the contents for us. We have sent Bingang's official "Thank You" certificate to Jack and similar certificates will be sent to any member who provides information for inclusion in these columns.



"Here's another I haven't heard for a long time"

This is the disc disc-overed by member Jack Ash, and described on the preceding page. This paper disc was a little more considerate of the ultimate user, in that it had two pressure-sensitive strips on the reverse, to keep it from slipping - a major fault of most paper discs, incidentally.

The sound is really rather good, considering the transient nature of the item. The record can fill a large room with its music, but there is no doubt as to the intent of the disc - there's hardly a word spoken or sung that doesn't laud the virtures of the Remington Roll-o-matic Electric Shaver. Somehow, we find Bing, Rosemary, Louis and the Hi-Los less offensive than that fat little troll who now beams, obsequiously,"Shaves close as a blade, or your money back".

This is a perishable item, as will be noted by its owners. If you don't have it in your collection, best look for 2 copies - one to play, and one to put in moth balls and look at as your other copy slowly unravels and passes into limbo.

Where to look for this little gem? Almost anywhere. Paper shows, antique shows, your local record dealer - it can't be ordered - you'll have to be on the alert so that when it does turn up, you'll recognize it and grab it!

AUNT EMMA'S TV COLUMN

As probably most of you know, we have very little to point to in pride in the total number of commercially available video cassettes of Bing's movies, and his television appearances of "The Hollywood Palace", and his many guest shots with Dean Martin, Johnny Carson, and others. However, rather than stew and rail about what we do not have, let us be thankful for what we do have, and hope that the months ahead will bring us even more. Of course, many of his movies do appear on the late, late show on TV, and many of you have Video Cassette Recorders (VCRs) and you can capture them for your collection; they make a happy addition, provided you are willing and capable of editing out the commercials! Say, maybe some of you have duplicAtes of what you've taken off TV that you would be willing to trade with some other member for one of his surplus items that you don't have! I'll list a few names and addresses at the end of this column of members who are interested in getting together with other members who have, or want, trading materials.

Now for the matter at hand: Nearly any reputable dealer in TV cassettes has, or can order for you, professionally made cassettes of these movies: The King of Jazz; The Bells Of St. Mary's; Going My Way; Holiday Inn; and the Road to Bali. Originally these were rather pricey, but the prices are gradually coming down, and I give no addresses to which to write for any of the foregoing, since it is best to deal with a local retail dealer, if possible, so that you will have a minimum of trouble should you have to return a defective tape.

Now, in addition to the above listed movies, there is a new enterprise, Video Classics, Inc. produced by Kartes Video Communications, Inc., 10 East 106th St., Indianapolis, Indiana 46280. This series, the Classics, now contains nearly one hundred various movies from the past, and each sells for $19.50. They are distributed by Noble and Barton Book Stores, and by Walden Books, nation-wide. Included in the first group was the old Douglas Fairbanks early talkie, "Reaching for the Moon", which has Bing in a single scene, in which he is asked by Bebe Daniels to sing. He does so, with gusto, and then quietly passes from the scene. At the time the picture was originally issued, Bing was not listed in the credits, as he still had to make his big mark in pictures solo, but now his name appears with the other stars, including Edward Everett Horton. If you want to see what a typical "talkie" of 1931 looked like, this is it. Fairbanks and Bebe Daniels were on their way down, and Bing was on his way up.

Another movie included in the "Classics" is Bob Hope's "My Favorite Brunette". This wouldn't be my favorite movie by a long way, were it not for a cameo appearance by Bing, as the state executioner, who is upset by Bob Hope's last minute reprieve. Bing is on screen only a moment, but it is priceless, and real funny.

Video Images (a subsidiary of Sandy Hook) has some scenes of Bing from various TV shows, and I suggest you write to Video Images for their catALOG, FOR NOT EVERY APPEARANCE WILL BE TO YOUR LIKING. One that they do have is a one-hour Danny Thomas Show, called "The Road To Lebanon". With its commercials deleted, it runs about 45 minutes, and it is an amusing little parody of the Road pictures;it doesn't have Dorothy Lamour, but it does have Bob Hope (mercifully very short) and while the music isn't inspired, Bing and Danny do use the "PattyCake" routine with amusing results. All is not lost!

Recently I have acquired some video cassettes of musicals, which I have enjoyed very much. While Bing does not appear in any of them, I have heard his records of many of the songs, sung by Bing, and it has been pleasant to hear them in their original settings. Among those I now have, and which are all readily available from any reputable dealer, are The Pirates of Penzance, with Linda Ronstadt; A Linda Ronstadt Concert, "What's New", in which she sings several of Bing's old familiars; Oklahoma; Naughty Merietta, with Jeanette MacDonald and Nelson Eddy. This one was a pleasant surprise, for they aren't as wooden or shrill as I remembered them, and the lines are still fresh and the acting isn't too bad from any of the cast. Of course, there are many of the Gilbert and Sullivan shows available - the Gondoliers, Trial By Jury, The Mikado (this one is fun!) H. M. S. Pinafore, just full of familiar tunes, and lyrics that will provide you with new slang!, and more are promised for 1985, including my own personal favorite, Iolanthe.

Well, that's about all of the writing about shows I now have on my shelves. There are several members who have started collecting the shows of Bing on video Cassette, and they have indicated an interest and willingness to trade when a suitable trade can be arranged. Now for a few rules of the game:

1. When you write to one of the persons listed below, let them know whether the material you have is Beta or VHS. List what you have, and tell what you want - some collectors want only the movies before 1940.
2. Don't load your pigeon up with a sizable list of wants, after you have found out what he has to offer. Indicate your first choice, and also at that time, send him <u>your</u> duplicate that he is interested in. <u>After</u> you have both satisfactorily completed your deal, then go on to your second choice. Remember, each single movie or show takes two hours of his or her time - he can't sit around all day for three days running just to assure your collection of a healthy growth!
3. Don't be afraid to express appreciation for a satisfactory trade. And don't send him or her unsolicited business. Let each member make his own deals.
4.
4. If you aren't satisfied with the quality of the material, go back to your first letter from him - maybe he told you it was third generation material! In any event, let him know that you aren't satisfied. You'll both be happier in the long run.

Now, here are owners of VCRs, who may have what you seek, or who may be looking for what you have to offer. Good luck, and satisfactory relations between each pair of you!

Al Sutton, 1071 Perkins Way, Sacramento, California 95818. Has both VHS & Beta. Interested in early commercial movies of Bing's only.

Mark Scrimger, 314 East Main Street, Parma, Michigan 49269. VHS. Just staring out, will discuss with correspondents. Has some real good material.

Joe Onorato, Post Office Box 15, Northfield, Vermont 05663. Across the board!

Gary Wegner, 1214 No. 11th Avenue, Melrose Park, Illinois 60160. Any Crosby material

Harold Sunners, 1269 East 49th Street, Brooklyn, New York 11234. Has a varied want list, and desirable Bing traders.

If you'd like your name to be listed on a similar list in the April 1985 BINGANG, please write to me, care of BINGANG, and let me know whether the material you have is Beta or VHS, and generally, what you want, and what you have to trade.

Hope we hear from a lot of you!